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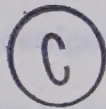
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IMAGINATION AND LITERARY THEORY: IMPLICATIONS FOR
A LITERATURE PROGRAM IN THE ELEMENTARY SCHOOL

by



LLOYD R. BROWN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

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FACULTY OF GRADUATE STUDIES

Educators have approached literature in the elementary school in many different ways. They have regarded it as a gift, an embellishment, something to be studied only for enjoyment. They have also considered it to be a part of reading.

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Imagination and Literary Theory: Implications for a Literature Program in the Elementary School" submitted by Lloyd R. Brown in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

Educators have approached literature in the elementary school in many different ways. They have regarded it as a frill, an embellishment, something to be studied only for enjoyment. They have also considered it to be a part of reading, or as a conveyor of morals, or as a handmaiden to some other subject such as social studies. This thesis begins with the hypothesis that none of these approaches does justice to literature, that literature is a discipline which deserves a central place in the English curriculum, and that it deserves this central place because of its contribution to the life of the imagination. The primary purposes of this study, then, were to investigate the nature of literature as a discipline, to define the basic constructs of imagination, and, based on the findings, to construct a theoretical model for instructional planning in literature.

Since one of the basic assumptions of the thesis is that literature is a discipline, a chapter is devoted to the theory of curriculum based on the disciplines of knowledge. Specifically this chapter discusses the nature of knowledge, the origin of the disciplines of knowledge, the character of a discipline, and the implications for instruction of a curriculum based on the disciplines of knowledge.

This thesis postulates that literature is important because it contributes to the development of imagination. Therefore a chapter is devoted

to imagination. It deals with its importance in the life of the individual and society, its place in education, and its basic constructs.

Since the literature curriculum should reflect the best that is thought and said about literature, Chapter V is devoted to a discussion of the nature of literature. The views of literary theorists are discussed and synthesized under these four headings: "Conceptual Structure," "Syntax," "Domain," and "Stance." All four of these are characteristics of disciplines as defined in Chapter III.

In any discussion of curriculum one must consider what is known about the child for whom it is to be designed. Chapter VI is concerned with appropriate aspects of the growth of the intermediate grade child. Specifically it deals with his intellectual development, his imagination, his linguistic interests and abilities, and his reading interests.

Chapter VII is a synthesis of the findings presented in the chapter on curriculum theory, imagination, literary theory, and child development. The synthesis takes the form of a theoretical model, one that is elaborated under these headings: "Domain," "Focusing Ideas," "Constructs of Literary Imagination," and "Teaching and Learning."

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CHAPTER I

THE NATURE OF THE STUDY

I. INTRODUCTION

Literature is not one of the embellishments of life, nor one of the frills of education. It is a necessity and deserves a central place in the English curriculum. Primarily it deserves this central place because of its contribution to the life of the imagination. Being of the imagination, it involves the reader in the imaginative process. This is so, as Knights (in Abrams, 1958) points out, because the experience of literature is not a "cut and dried experience, but one that lives and, as it were, reverberates in the receiving mind" (p. 78).

Stafford (1967) expresses a similar view:

Good literature is distinguished by its openness, its possibilities.... The reader has a continuous opportunity to live in the material and to derive from it the maximum invitation for further realizations in his own potentials (p. 26).

Miller (1969) refers to this living in the material as constituting a way of knowing:

The imaginative experiencing of a work of literature involves our complex engagement with the work.... This engagement and involvement are the way; the way carries along with it the knowing. The knowing that comes along the way is of infinite variety and range; in one direction may come insight into the way things are, awareness of the human condition; in another may come a fresh sense of human values, or even the revelation of a comprehensive moral vision (p. 260).

Heilman (1956) refers to the knowledge gained from literature as "feeling knowledge," which literature provides in two dimensions, breadth and depth:

By breadth I mean knowledge of difference--of human beings different from oneself, of different impulses, different feelings, different intellectual and moral attitudes.

The literary imagination offers its feeling knowledge of humanity also in depth. Here I use depth to mean the additional reality that lies beneath the surface of an action, the double motive, the conflict of purposes, the clash of different values (p. 304).

Literature also demands a central place in the English program because its medium is language of the imagination. The author of imaginative literature is concerned with exploiting all of the resources of language; his works are models of language at its best, and may be used to give the child a sense of the music and rhythm of language, to give him a "feel" for the possibilities of language. Furthermore, the author's emphasis on the precise word, the fresh metaphor, the subtle shifts of tone all break down one's routine notions, expand one's awareness, refine one's sensibilities and sharpen one's perception of reality.

Literature is also important for the child because it, like education, is a search for order. It is an attempt through language to impose form on the multiplicity of experience. Through rhythm, rhyme, metaphor, recurring motifs, symbols, and archetypes, literature fixes the flux of experience, reveals some of the patterns of life, something of the underlying order of existence.

In spite of the importance of literature it is often not included in the language arts program in the elementary school. Loban (1966) states that "its inclusion in the language arts program has been irregular" (p. 746). Even when it has been included, there has been more than a little disagreement among teachers, writers, and those who prepare literature programs about its goals, its structure and its place in the school curriculum. As a result carefully planned developmental

literature programs in the elementary school have been very few. Huck and Kuhn (1968) write:

The majority of elementary schools in the United States have no planned literature program; usually literature is subsumed under the "reading" or "English" program. . . . An examination of curriculum guides for the language arts reveals little attention is given to literature. In a statewide study of the Wisconsin Schools in 1964, Pooley found that primary children had been exposed to literature but that no time whatsoever was devoted to the study of literature in the intermediate grades (p. 649).

A similar situation exists in Canada. In Alberta, for instance, literature is included in the reading program, but there is no attempt, as there is, for example, in mathematics, to develop a well-planned program, making use of its structure as a discipline. Its aims are those that one finds in any reading program; they are not those goals inherent in and growing out of the discipline of literature. For instance, these goals stated in A Reading Handbook (1968, p. 43)-- "To gain insight into one's own personality and problems," and "To acquire worthwhile ethical values"--appear to be worthwhile aims, and, indeed, a study of literature may help a child understand himself, or acquire ethical values, but these cannot be regarded as the primary goals of a literature program. They reveal a lack of respect for literature. They originate from the outside, ignoring its nature, disregarding its unique qualities. If one accepts these aims as primary, one is apt to bypass literature as a discipline.

We have been at best paying lip service to literature in the elementary school. Some writers have maintained that literature should only be taught in the high school, that literature in the elementary school is to be "enjoyed" and limited to books that, according to research, interest the pupils. McKee's (1966) statement is typical:

One must continually keep in mind the fact that practically all literature for children was written to be read and enjoyed in its own right rather than analyzed for any purpose whatever (p. 451).

The result of this over-emphasis on enjoyment has been, as Loban (1966) suggests, that many teachers in the elementary school

resist the introduction of any design for literature. They believe the result would be a study of literature, something more likely to diminish enjoyment than to enhance it (p. 746).

We have also tended to neglect literature as a discipline because in the language arts program our main emphasis has been on mastering certain reading skills. Reading competence is important in the study of literature, but in our concern for competence we have ignored literature as art; we have neglected literature as a discipline with its unique use of language, its own structure and principles. We have "slighted the indispensable and distinguishing trait of literature, the imaginative insight it offers" (Jenkins in Marckwardt, 1966, p. 32). Instead we have concerned ourselves with the practical aspect of reading, as revealed in this statement by Fitzgerald and Fitzgerald (1967):

Almost every vocation requires it. It is necessary, for example, in business and law, in medicine and science, in philosophy and education. . . . Reading is a highly valuable and entertaining art for recreation. . . . Reading is a guide to achievement and progress "on the job" and an avenue for enrichment and recreation "off the job" (p. 18).

Literature, as part of the reading program, has often received a similar emphasis.

A quotation from the Alberta Junior High School Curriculum Guide (1951) will illustrate:

Although. . . the development of sound literary taste is a legitimate and indeed primary objective of the study of literature, it is widely felt that literature has also a guidance function. It should

lead to personal growth. . . . It should promote social and emotional maturity, should promote physical as well as mental health, should assist the child in his choice of, if not the preparation for a career (p. 21).

Treating literature as entertainment, as a source of information, as an aid to life-adjustment, as a storehouse of ethical values, has led us away from literature. It has not helped us to "fix the bounds of literature," to discover its "distinctive center" (MacClintock, 1930, p. 3), which differentiates it from other kinds of writing. We have, instead, treated literature as something other than art. This is so, says Langer (1953), because

its normal material is language, and language is, after all, the medium of discourse, it is always possible to look at a literary work as an assertion of facts and opinions, that is, as a piece of discursive symbolism functioning in the usual communicative way (p. 208).

This deceptive aspect of literature has further caused us to designate as literature much that is not, and to deprive children of much of the best literature that is available. It has also meant that often we have presented stories and poems to children, but have failed to have them confront the works as art with its own form and unique mode of interpretation.

II. PURPOSE OF THE STUDY

This is a theoretical study and takes its starting point from Northrop Frye (1963b), one of Canada's most influential literary critics. He writes:

It seems clear that teaching literature needs a bit more theory. . . and it suffers in comparison with science and mathematics from not having it (p. 45).

Because literature needs "a bit more theory," it is not yet ready for experimentation. More studies in categorizing children's responses to literature, in techniques of teaching literature, in children's interests will not bring us any closer to a definition of literature, or to what the literary experience ought to be for children. They will only lead to a patching of what already exists and, to quote Frye (1964b) again,

It is obvious that random patching of the existing curricula, though it may have a practical look, is no longer practical. The only thing that is practical now is to gain a new theoretical conception of literature (p. 11).

The main concern of this thesis, then, is not with techniques of teaching, but with providing a theoretical model for instructional planning in literature, one that will identify its basic ideas and purposes, that will suggest the forms of literature appropriate for the elementary grades, that will open up approaches to literature instruction, and that will specify components to be taught, and a statement of objectives. Such a model will be useful as a guide for those who plan literature experiments, and literature programs for elementary children. It will, if used by those who plan programs, give teachers a larger design which will take them outside of the small, unrelated patterns of teaching.

III. DESIGN OF THE STUDY

The study will take the following form:

1. First, to provide a background for the study, there will be a brief review of some of the opinions, attitudes, approaches to literature in the elementary school--both past and present.

2. This thesis holds that literature is a discipline and that a literature curriculum must grow out of a theory of curriculum based on the disciplines of knowledge. Chapter III, then, will provide a discussion of curriculum and the disciplines of knowledge.
3. Next, because this study holds that the primary concern of literature is the education of the imagination, there will be a chapter discussing its importance in life and in education, and defining its basic constructs.
4. Chapter V will consider some theories of literature for the purpose of defining literature as a discipline.
5. In discussing any program of studies one must consider the child. Chapter VI, then, will deal with appropriate aspects of the development of the intermediate grade child: his intellect, imagination, linguistic ability, literary and linguistic interests.
6. Finally, Chapter VII will present a synthesis of the findings. It will specify the basic purposes of literature, what literature should be taught, some approaches to instruction in literature, components to be taught, and objectives for the literature program.

CHAPTER II.

THE TEACHING OF LITERATURE

I. INTRODUCTION

Literature in the elementary school has been approached in several different ways. It has been regarded as a part of the reading program, as free reading, as a subject to be studied only for enjoyment and for didactic purposes, as a handmaiden to some other subject or idea, and as a discipline in its own right. This chapter, in reviewing the writings of educators on the teaching of literature in the elementary school, will take the form of a discussion of each of these.

II. APPROACHES TO LITERATURE INSTRUCTION

Literature and Reading

Literature and reading have for a long time been yoked unhappily together; the emphasis on one usually leads to the neglect of the other. For example, in the late nineteenth century the emphasis was on the use of reading for literary appreciation (N. B. Smith, 1967, p. 115), and so strong was this view that Charles Eliot wrote in 1891:

It would be for the advancement of the whole public school system if every reader were hereafter to be absolutely excluded from the school. I object to them because they are not real literature; they are but mere scraps of literature.... They are not made up of selections from recognized literature.... The object of reading with children is to convey

to them the ideals of the human race. Our readers do not do that.... I believe we should substitute in all our schools real literature for readers (quoted in N. B. Smith, 1967, p. 120).

For a time literary appreciation was prominent as one of the three aims of reading--the other two were getting thoughts from the printed page and oral reading (N. B. Smith, 1967, p. 121). However, she continues, owing largely to scientific investigation in reading, "during the years... 1910 - 1935, the school public swung over to entirely new emphases embracing silent reading, speed, reading disability, and other innovations" (1967, p. 196). Utilitarian reading supplanted the development of literary appreciation in the reading methods of the time. An analysis by Smith of representative fourth-grade readers published during 1925-1931 shows that poetry was on the wane, that myth and fables were represented only sparingly, and that informative materials seemed to be the most popular subject matter (1967, pp. 219-222). Jenkins (1964) feels that literature has still not been given the emphasis due it. He writes:

In...the elementary school reading and literature are...viewed as...unequals; literature is the lesser light. In their preparation, elementary teachers are greatly concerned that they know all they can about reading. Knowledge of literature frequently is a concern of secondary importance, if not neglected altogether (pp. 780-81).

Jenkins is correct. Literature in the elementary school is still generally regarded as a part of reading. Reading texts contain some selections of imaginative literature, with some exercises concerned with literary appreciation; but the primary focus is still on reading skills, on the practical aspects of reading. An examination of the courses of studies supplied to schools by the departments of education in the ten provinces of Canada shows that seven of them either assume or state explicitly

that literature is synonymous with, or is a part of, the reading program. This approach in the schools is perhaps the direct result of the emphasis on reading in the schools of education and the universities, where the main concern is with reading research and acquainting teachers with methods of teaching reading skills. Austin's (1961) survey of seventy-four representative colleges and universities in the United States substantiates this assumption. She found that in forty percent of the cases the reading instructor was also responsible for acquainting the students with children's literature, and that, with just one exception, "only perfunctory treatment was possible" (p. 50).

In other words, as long as literature is regarded as a part of the reading skills program, it is likely to continue to be a neglected part. It is difficult for either the teacher or the professor to do justice to both. The teacher's approach to literature is likely to be piecemeal, giving attention only periodically to appreciation activities. But much good literature and the basic issues that an organized literature program would emphasize will be excluded. The professor of reading cannot be expected, with the attention that reading skills demand, to give anything but cursory attention to the teaching of literature to children.

Literature for Enjoyment and as Free Reading

One cannot conclude from the previous discussion that no one is interested in literature in the elementary school. In fact, there seems to be a growing concern about the place of literature in the elementary curriculum. The Alberta Royal Commission on Education (1959) states emphatically in its report that literature is not only the concern of the high school, but that "there is a need for elementary

school children to have experiences of a 'literary type'" (p. 97). One of its recommendations is: "That in addition to the basic reading program a literature program be provided with minimum requirements of time and content" (p. 99). However, the Commission is vague about how this is to be done, or what the implications of such a recommendation are. It states only that the recommendation should "have the effect of introducing children to good books as well as enabling them to read them" (p. 99).

J. A. Smith (1967) expresses a similar view about the need for a literature program: "The skill-building program...constitutes one half of a good reading program; the other half is a rich program in children's literature" (p. 88). But his concept of literature, like that expressed by the Alberta Royal Commission on Education, is a limited one. Literature for both is free reading; and the job of the teacher is merely to introduce the pupils to good books for enjoyment. Literature, Smith says further, "should not be 'taught'; it should only be read and enjoyed" (p. 92). He continues:

Through literature the child develops his taste in reading for pleasure. If he expresses satisfaction in the stories the teacher reads, he will seek out his satisfaction in other stories (p. 92).

Hall (1960) also considers the primary aim of literature to be enjoyment, and says that there should be no effort to teach the technicalities of appreciation, such as character analysis, discussions of "beauty of description," appropriateness of words (p. 96). He concludes: "In other words, the work reaches its objective if the class enjoys the book and feels interested in moving ahead into another one" (p. 97). The NCTE report of 1952, The English Language Arts, accepts a similar view of literature.

Here, too, literature is presented as free reading, "the kind which the individual does for his own enjoyment" (p. 107). The teacher's task, it suggests, is primarily to make available a wide variety of reading materials, to encourage pupils "to sample all kinds of experiences with books" (p. 107).

As desirable as enjoyment of literature and free reading are, neither can be seriously considered as a basis, a starting point, or a framework for a literature program. This is so for several reasons. First, as Pooley (1939) suggests, "in the free reading plan there is no communal objective other than the most general sort. Each student is pursuing his own objectives independently of others" (p. 350). A program based on free reading or the principle of enjoyment is likely to be characterized by a certain disorder, a vagueness of purpose. It does not emphasize the teacher's responsibility for motivation of pupils, for refining taste, and sharpening discrimination. It assumes that exposure to books is sufficient for developing understanding and appreciation, an assumption that is difficult to accept. Huck (1965) rejects such an assumption. She says that to develop understanding and appreciation "children need to be guided in the identification and analysis of the basic elements of literature" (p. 12). A survey by Handlan (1946, pp. 182-188), showing that students in unguided free reading do not choose challenging, worthwhile books, and that adult guidance is necessary to encourage growth in taste and reading levels, tends to support Huck's observation. Another point to be considered is that inherent in the free reading approach is the notion that literature is just a list of individual stories and poems, a confusion of bits and pieces. Those who propose such an approach make no attempt to define literature as a discipline.

They make no effort to discover, or encourage the discovery of basic patterns, parallels, or conventions that unite individual works into a larger whole. In the free reading program there are just varieties of works to be read.

Finally, something needs to be said specifically about the reading-for-enjoyment program. The proponents of this approach seem to regard enjoyment as some kind of immediate pleasure, a titillation of the senses. There is no discussion in their writings of the great range in the kinds of pleasure to be found in literature, from the satisfaction derived from reading about action, violence, and suspense to the recognition of some truth, and the discovery of form and technique. For, as Hillocks (1964) suggests, much of the enjoyment of literature

comes through the revelation which the author makes through his craft and because of his genius. But to grasp the revelation fully, the reader cannot remain passive and demand entertainment, on the contrary, he must interact with the work; he must read and think creatively (p. 44).

And, more specifically, "to grasp the revelation fully" one must understand something of the rhythms, the characters, the structure, the patterns, the symbols of the work.

Closely associated with the free-reading program is the experience-curriculum approach, supported by the NCTE in An Experience Curriculum in English in 1935. It, too, suggests that a student should read what is profitable and enjoyable to him; that pupils should choose for themselves if and what they will read. Literature thus becomes little more than leisure reading in which the task of the school is to

surround the pupils with reading stimulations and opportunities that they will become accustomed to occupying free time with

books and magazines, perhaps even 'making' time for following up their reading interests (Hatfield, 1935, p. 21).

One can hardly disagree with this concern for the pupil's interests, his growth and development, but it has the same weaknesses as the free-reading approach and cannot be accepted as a satisfactory literature program.

Literature for Didactic Purposes

The writings on the teaching of literature reveal a long history of didacticism. The theory of didacticism usually states that the purpose of literature is twofold: to give pleasure and to instruct. That is, it holds that literature is a pleasurable way of instructing; the poem or the story serves as a kind of sugar coating on the moral pill. But the main emphasis is on instructing not on providing enjoyment. For instance, the Puritans, in their zeal to save even the smallest child from sin, regarded literature as a means of inculcating religious dogma. Their readers were, therefore, composed of selections from the Bible, the catechism, and religious verse. McGuffey's Readers, in which many of the selections were obviously chosen for moral purposes, admirably illustrate this philosophy of literature teaching. The revised edition of his Fifth Eclectic Reader, for example, contains such selections as "Do not Meddle," "Work," "The Hour of Prayer," and "My Mother's Bible."

By the latter part of the eighteenth century in America, N. B. Smith (1967) says, the concern for religious freedom had lessened. The main concern now became the struggle for political freedom and the development of a strong unified nation. As a result politics developed as a primary intellectual interest,

and the function of reading became two-fold: the development of loyalty to the nation and the inculcation of ideals of virtue and morality. The McGuffey Readers also reflect this feeling of patriotism as shown in this quotation from the revised edition of the Sixth Eclectic Reader:

We are called upon to cherish with high veneration and grateful recollections, the memory of our fathers. Both the ties of nature and the dictates of policy demand this. And surely no nation had ever less occasion to be ashamed of its ancestry, or more occasion for gratulation in that respect; for while most nations trace their origin to barbarians, the foundations of our nation were laid by civilized men, by Christians (p. 128).

This two-fold purpose of morality and patriotism was also expressed in 1910 in the Alberta Program of Studies for elementary teachers. It directed them to select "poetry and prose inculcating reverence, love of country, love of nature, and admiration of moral courage" (p. 2).

There is still a concern for the didactic function of literature. Taylor (in Kosinski, 1968) describes it as didacticism in the "scientific mode":

In the professional circles of librarians and those interested in children's books, there is a great faith that literature can be given to the child in order to do this or that to him.... As if literature can ever be dispensed like carefully calculated nutrition or therapy! Our scientism is evident when we talk of what a fine book like And Now Miguel will do for the child. When the developmental values of Island of the Blue Dolphins are singled out and take precedence over literary values, we are being didactic in the scientific mode (p. 100).

Didacticism is evident in these recurrent expressions of the literature-for-philosophy: "literature for democracy," "for child development," "for maturity," "for therapeutic purposes," "for social living." Wenzel (1948), for instance, is concerned with choosing and teaching literature for personality

and social development "in a democratic frame of reference" (p. 13). To show how this can be done she analyses some children's books, pointing out the lessons to be learned from each and the democratic values that each contains. J. A. Smith (1967) emphasizes the importance of literature in helping children solve their emotional problems, because, as he says, it gives them a chance to "project themselves." He concludes: "The therapeutic value of literature must be recognized" (p. 93).

The point made here is that the didactic approach to literature regards the content of a work to be all important. Its language is seen only as that which makes the message pleasing, that which moves the reader emotionally to accept the message of the work. This emphasis on content leads to the selecting of only those works that are appropriate, that fulfil the specific purpose of a teacher at a particular time, thus excluding much good literature. Or it leads to the reduction of complex works of literature to some gross oversimplification such as Hamlet shows that "procrastination is the thief of time," or Cinderella proves that cruelty is always punished.

One cannot, however, conclude from this that literature has no social purpose, says nothing about life, is amoral. Literature is, after all, composed of words whose cognitive function is to reveal something of reality. Words are, as Lemon (1965) points out, worldly things, and bring with them to literature their references to the outside world (p. 109). But this does not mean that only content has any moral value. The moral value of a work is inseparable from its techniques, its form. Winters (1947) sums it up this way:

And we must not forget that this quality, form, is not something outside the poet, something 'aesthetic,' and superimposed upon his moral content; it is essentially a part, in fact it may be the decisive part, of moral content (p. 22).

That is, it is through form--rhyme, character, rhythm, imagery--that the author defines his moral attitude and expresses his feelings about his subject. If the reader, then, neglects the form, he is not dealing with the whole of the work; and he is treating literature as if it were not art.

Literature Integrated with Other Subjects

Part of the literature for approach is the tendency to integrate literature with other subjects. In 1936 the NCTE considered the idea of correlating English with other subjects seriously enough to publish a report, A Correlated Curriculum, showing

how literature could be made an integral part of other subject fields and how the goals of other areas might be attained through the use of literature (Pooley, 1960, p. 47).

In English for Social Living Roberts, Kaulfers, and Kefauver (1943) present a program of English which is united with social studies. This is done so that literature can be used to meet the problems of students and strengthen the democratic society (p. vii). This program gives only passing reference to literature as art, but it emphasizes that "guidance in working toward personal and social goals should be primary" (p. 14).

As late as 1967 J. A. Smith sees combining literature with any subject as a creative approach to literature. In 1962 the Oregon Curriculum Study Center conducted a survey to determine what was supposed to be taught as literature in

junior and senior high schools. Kitzhaber (in Sebesta, 1968) summarizes the results of his survey:

We were struck by the lack of any plan of ordering six years of literature study that was in any direct way germane to literature itself. We usually found literature uneasily yoked to social studies... as though literature were the handmaiden of social studies (p. 105).

The correlated-curriculum approach reveals, in its attempt to be practical, a distrust for imaginative literature. In it literature loses its identity and becomes merely propaganda:

In every case it [literature] is selected to illuminate or defend some historical point--not for its own intrinsic value.... Aesthetic qualities are neglected or entirely subordinated. Worst of all, the relationship of literature to the creative instincts of the student becomes practically impossible (Pooley, 1939, p. 350).

The point to be emphasized is that this approach does not have its starting-point in literature. Therefore, in choosing books for children, the proponents of this view of literature teaching are likely to apply non-literary criteria, and thus supply children with much that is not literature. In teaching literature for some reason external to it: to inculcate morals, to train for democracy, to solve social and moral problems; or in presenting literature as a handmaiden of some other subject, one is apt to ignore that which is inherently literature, and children are unlikely to have the opportunity to confront it as art. This teaching a subject for some reason external to it, Phenix (1964a) says, grows out of a functional curriculum, and is boring, "plagued with unimaginative practicality and obviousness" (p. 348). In contrast to this is the imaginative approach:

In the imaginative approach to art education, all such considerations of psychological and social utility are rejected and art is presented

as an avenue to the exaltation of life through objectifying the mysterious depths of man's creative life. This transforming power of art can be imparted by bringing students into the presence of works that do not at once declare their meaning and by showing them how to perceive these works sensitively and expectantly (p. 348).

Literature as a Discipline

Has there been any move away from the functional curriculum in literature in the direction of the approach described by Phenix? Kitzhaber (in Benson, 1964) writes:

I think it fair to say that in the last few years there has been a pronounced move away from what has been called "life adjustment" education toward a kind of education characterized by greater intellectual rigor, greater emphasis on the particular academic subjects themselves as organized bodies of knowledge, with their own claim to interest and importance (p. 3).

This has certainly been the case in science and mathematics, and there are some indications that in elementary school literature there is also a move toward greater "intellectual rigor," a tendency to approach literature as a discipline with its own structure and value. Perhaps the beginning of this shift was the Basic Issues Conferences of 1958.¹ The issues discussed at these conferences show a move away from social problems, and didacticism. Instead attention was given to understanding and appreciation of literature as works of art. There was concern

¹A series of conferences held through 1958 composed of members of American Studies Association, College English Association, Modern Language Association, and the National Council of Teachers of English.

for sequence, structure, and the literary work to be studied. Many of the issues raised at these conferences have since been taken up by writers and curriculum workers. Squire (1962) emphasizes that there must be in literature teaching more attention given to analysis of a smaller number of representative works (p. 542). Huck (1962) refers to a shift to the study of symbol, of myth, and of form. At another time she stresses the need for criticism in the elementary school, the need for analyzing the basic elements of literature (in Benson, 1964, p. 12). Some of the elements which she suggests will form the structure of her literature program are character, theme, plot, and style.

Curriculum project centers, like the Oregon Center, and the Nebraska Curriculum Development Center, are also beginning to direct attention to the literary work. The Oregon literature program is centered on three basic concepts: subject, form, and point of view. Kitzhaber (in Benson, 1964, p. 8) says that using these three concepts has two advantages. First, they form the basis for a sequential curriculum. Second, they can be exemplified in the simple works of early years and in the more difficult works of later years. That is, they can be used to illuminate a fable, a short story, a ballad, or a Shakespearian play. In the Nebraska curriculum the emphasis is on genres rather than elements. The stress in the elementary grades, revealing a debt to Frye, is on folk tale, fable, myth, historical fiction, and poetry. Both these centers are emphasizing the teaching of literature for its own sake. They are giving more attention than heretofore to that which is inherently literature, but in doing so they seem to be isolating literature from life; they seem to be ignoring the primary value of literature--the

education of the creative imagination. The purpose of the Nebraska literature program, as stated in A Curriculum for English (1966), is "to teach students to comprehend the more frequent oral and written conventions of literature composed for young children" (p. viii). It is not that this objective is wrong; it is just that it is too limited. It is desirable that children know a great deal about the conventions of their literature, but an overemphasis on this aspect may reduce the program to a mere categorizing of conventions, patterns, and symbols. Literature, Frye (1963b) says, speaks the language of the imagination, and the study of literature should improve the imagination. Stevens (1951) makes the same point. The value of literature, he says "is not the value of knowledge. It is not the value of faith. It is the value of imagination" (p. 150). Langer (1964) is expressing a similar view in her statement that education in the arts is valuable because it "formulates a new way of feeling, " because it is "the education of vision" (p. 81).

The basic assumption of this thesis, then, is that literature is a discipline whose primary contribution is to the cultivation of the life of the imagination. Three questions grow out of this assumption: What is the nature of the curriculum on which this assumption is based? What is the nature of imagination? What does criticism, especially recent criticism, say about the nature of literature as a discipline? The next three chapters will be concerned with answering these questions.

CHAPTER III

CURRICULUM AND THE DISCIPLINES OF KNOWLEDGE

I. INTRODUCTION

Since this thesis holds that literature is a discipline, it also assumes that the literature curriculum must grow out of a general theory of curriculum which is founded on the disciplines of knowledge. To understand this theory of curriculum one needs to know something about the nature of knowledge, the origin of the disciplines of knowledge, the character of a discipline, and the implications for education of a curriculum based on the disciplines approach.

II. SOME ASSUMPTIONS ON THE NATURE OF KNOWLEDGE

Throughout this thesis knowledge is taken to mean three things. First, it means "the whole content of our intellectual heritage" (Scheffler, 1965, p. 2). This includes all of our forms of knowledge such as science, art, mathematics. To know this content means knowing the facts, ideas, concepts, principles of each of these forms. Second, knowledge also suggests modes of inquiry. In other words, to have knowledge is to understand the ways in which we apprehend experience, in which we find out about reality. This means knowing the ways of thinking, the skills necessary for conducting inquiry in each of the disciplines

of knowledge. Third, knowing also implies developing attitudes. That is, to know a discipline is to acquire the appropriate attitudes towards it. For instance, the literary artist has a deep concern for language. He likes to experiment with it, to test its possibilities. To know literature, then, in any complete sense means sharing this concern for and attitude towards language.

These three aspects of knowledge, and the fact that there are many different forms or disciplines of knowledge, suggest that there are different ways of knowing. There is what Ryle (1965) calls "knowing that." This means knowing that something is the case; knowing, for example, that a sonnet has fourteen lines, or knowing the definition of a simile. There is also what Ryle describes as "knowing how." When one knows how, one has acquired the skills and modes of thinking that allows one to perform in a certain way. In literature it would involve being able to interpret, to analyse techniques used and to discover how they were used for effect. It might also involve being able to use language imaginatively in one's own writing. To know a subject also means, as Roland (in Smith and Ennis, 1962, p. 69) points out, that one has acquired many different kinds of capacities and tendencies. To acquire a tendency to do something or an attitude towards something is to know more than X is the case, more than the ability to do X. It is to acquire a predilection for doing X. For instance, to appreciate poetry is to seek out opportunities to read poetry, to form the habit of reading it.

Associated with this is acquiring knowledge through experience. In literature, for instance, one responds emotionally to objects, people, events.

One experiences a character's feelings of fear in facing great odds, or one experiences a poet's feelings of qualitative immediacy expressed in an imagist poem. It should be emphasized here that to say this is not to accept as complete the emotive theory of poetry as defined by Richards (1925) and as suggested by linguistic philosophers such as Russell and Carnap. Carnap (in White, 1955, pp. 219-220), expressing the positivist position that the language of literature has no representative function, asserts that poetry, like laughing, expresses only feelings and dispositions. The point to be stressed here is that such a theory does not do justice to the poetic experience. In experiencing literature one acquires knowledge of, becomes acquainted with reality, and self--both the individual and the universal self. Specifically one comes to know what it is to suffer, to be old, to love, to hate. In short, one comes to know what it is to be human. This view obviously does not deny the emotive power of literature. It holds rather that one comes to know through the emotions aroused by literature. Wheelwright (1954) puts it this way:

My thesis is that truly expressive symbolism--in a poem, for example--means, refers, awakens insight, in and through the emotions which it engenders, and that so far as the emotion is not aroused the full insight is correspondingly not awakened (p. 48).

III. THE ORIGIN OF THE DISCIPLINES OF KNOWLEDGE

From antiquity to the nineteenth century philosophy was regarded as the central, unifying force of all knowledge, giving it structure, providing it with a stable foundation. Papanoutsos (1968), writing about the great eras of history

prior to the nineteenth century, says that

the task of philosophy has always been primarily to undertake and promote inquiries leading to valid knowledge of reality; to posit or restore the foundation, object and methods of science. In ancient times, this was done by the Ionian philosophers of nature, by Heraclitus and Democritus, by Socrates, Plato and Aristotle; in modern times, by Bacon, Descartes, Leibniz and Vico, Locke and Newton, the Encyclopaedists, and Kant (p. 264).

King and Brownell¹ (1966) make a similar observation:

From Heraclitus to Comte Western man relied on philosophy for the meaning of knowledge and for systematic explanation of its origin, nature, validity, organization, unity, and ways of knowing (p. 38).

Cassirer (1950) similarly speaks of philosophy directing knowledge. From antiquity to the eighteenth century, he says,

philosophy had an independent and distinctive role to play in erecting the structure of scientific knowledge. It was not content with recording the contents of knowledge already acquired or with further working over it systematically. Philosophy then directed scientific knowledge toward new goals and opened new paths (p. 11).

This role of philosophy is evident in Greek philosophy. For instance, Plato based his conception of knowledge on the pattern of mathematics. Mathematics was for him the archetype of pure knowledge because only it could provide exact, definite knowledge, true for all time. To Plato the objects and forms of mathematics originate in thought, in ultimate reality; mathematical figures, for instance, are only imperfect copies of these ideal objects. So it is in ethics. In the world of every-day experience, we never meet absolute courage, or justice,

¹I am indebted to King and Brownell for many of the ideas in this chapter.

only approximations. Plato, then, was not concerned with classifying knowledge into disciplines. As King and Brownell (1966) point out, all knowledge had only one mode of inquiry for him, and that was the dialectic. Knowledge for him was that about which one could be certain, and since experience does not yield certain knowledge, he looked elsewhere for its locus. He found it in the mind of man and established the dialectic as its mode of inquiry. That is, according to Plato one achieves true knowledge by the exercise of pure thought and intelligence. Just as the senses experience objects in the world of things, so the mind experiences ultimate reality in the world of ideas and forms. Thus for Plato "the unity of knowledge is achieved in the transcendental being, in the good, the highest level of metaphysical generality" (King and Brownell, 1966, p. 41).

Nor in Descartes' system are there any divisions. Like Plato, he says that we cannot trust our senses. In Rules (1961) Descartes says:

It should...be noted that our experience with things often leads to error, but "deduction," or the pure logical inference from one thing to another, can never be performed improperly by an intellect which is in the least degree rational (p. 7).

From this one can easily see why he regards mathematics as the paragon of all knowledge:

We can easily understand why arithmetic and geometry are much more certain than other disciplines, because only these are concerned with an object so pure and simple that nothing need be assumed which experience has rendered uncertain (p. 8).

In other words, Descartes applies the methods of mathematics to all other knowledge; for him mathematics unites all knowledge. King and Brownell (1966) sum it up this way:

The Cartesian organization... is based on the universal method of a universal science--the universal mathematics. There are no separate disciplines of knowledge.... The grounding of all knowledge is the individual mind and self. The process of inquiry is deductive, proceeding from the simplest and surest to the most complex truths. The initial premises are given by intuition.... The unity of knowledge... is recast as a mathematical science (p. 44).

Kant, however, supports the notion of disciplines. He distinguishes, for example, between mathematics and philosophy, describing the difference as a formal one and not one of subject matter. In other words, he distinguishes disciplines by their mode of inquiry. About the formal difference between mathematics and philosophy he says:

Philosophical knowledge is that which reason gains from concepts, mathematical, that which it gains from the construction of concepts (Kant, 1966, p. 465).²

And again: "Philosophical knowledge... considers the particular in the general only, mathematical, the general in the particular" (p. 466). This is not to say, however, that Kant sees knowledge as completely pluralistic. In distinguishing between disciplines he accepts the notion of plurality, but he is primarily concerned with the systematization of knowledge. Cassirer (1950) makes a similar point:

Kant's basic conviction and presupposition consist... of this, that there is a universal and essential form of knowledge, and that philosophy is called upon and qualified to discover this form and establish it with certainty (p. 14).

²I am here using Muller's translation of the Critique of Pure Reason first published in 1881.

Kant (1786) himself in discussing the unity of knowledge uses the word "architectonic"; by which he means "the art of constructing systems" (p. 530).

He believes that this system has its origin in reason:

By system I mean the unity of various kinds of knowledge under one idea. This is the concept given by reason of the form of the whole.... This scientific concept of reason contains, therefore, the end and also the form of the whole which is congruent with it (p. 531).

Moreover, Kant also postulates a purposive unity; that is, a unity originating in a supreme intelligence, one discoverable by reason. The point to be emphasized, then, is that while Kant divides knowledge into disciplines, he calls upon philosophy to provide a universal system of knowledge.

Comte (1875) also classifies knowledge into disciplines. He arranges his subjects in order of their dependence upon one another: sociology, biology, chemistry, physics, astronomy, and mathematics. In this hierarchy the order is determined by the degree of generality and abstractness of each discipline. For instance, mathematics is the most abstract, and influences all the others while not being influenced by them. Sociology, on the other hand, is the most particular; it is influenced by the others while having no influence on them. This classification recapitulates the historical development of the disciplines, mathematics being the first of the sciences and social science the last. The point to be made here is that Comte's emphasis is not on the autonomy of these subjects, on their different modes of inquiry; rather the emphasis is on their interdependence, because knowledge for Comte is an interdependent system. It is a system in which one moves from the inorganic, to the organic world of plants and animals, to the

organic world of man. Like Descartes, he "interpreted philosophy as the unity of human knowledge...at which all separate forms of knowledge are ultimately aiming" (Cassirer, 1950, p. 9). Comte (1875) himself states his position:

Thus we see the vast organic system really connecting the humblest vegetative existence with the noblest social life through a long succession, which, if necessarily discontinuous, is not the less essentially homogeneous (p. 455).

Comte is saying, then, that there is finally only one science: the science of man, that all others contribute to this and merge into it. But, says Cassirer (1950), "Such a universalistic way of thinking no longer obtains in the second half of the nineteenth century" (p. 15). He concludes that philosophy has lost the leadership that it held for centuries. The special sciences will no longer receive the problem from the hands of philosophy; rather each seeks to "formulate the problem independently, and in accordance with its own peculiar interests and tasks" (pp. 10-11). Knowledge, then, to Cassirer had become more specialized:

The conformity of knowledge to its own objects seemed more surely achieved the more patiently each individual science pursued its special subject into all the details of its structure and the more exclusively each was guided by its own subject alone. Therewith the sciences were more and more sharply differentiated.... Nothing more seemed to remain for the logic of research than to confirm the situation, and either tacitly or expressly approve it (Cassirer, 1950, p. 16).

Each discipline had its own function to fulfill, offered its own peculiar perspective of man, and, therefore, demanded to be understood, not through philosophy, but in its own way. Knowledge from this point of view is pluralistic, though not chaotic. It is rather a diversity of perspectives, a multiplicity of points of view that add up to a comprehensive picture of man and reality. But each discipline

preserves its individuality and freedom. Kallen (in Henle and Kallen, 1951)

describes this kind of unity in these words:

The synonym I would prefer is orchestration, with its implication of diversities of instruments and parts, of movements and pauses, of dissonances and discords as well as harmonies, of sequences whose every new item suffuses without deindividualizing those that have gone before. . . . Orchestration would sustain and enhance the right to be different (p. 241).

In light of this pluralistic character of knowledge King and Brownell (1966) are right in reminding us that with respect to the curriculum we must recognize this pluralism of knowledge, and that

we must now acknowledge the irreducible distinctions of the autonomous disciplines. . . . We must keep in mind the differences among disciplines such as history, literature, and chemistry regarding concern for the unique and particular. . . . We must acknowledge that some disciplines teach us to visualize, others to conceptualize, and still others to utilize. Some may provide a systematic vision of reality rather than fidelity of description (p. 61).

In the past decade there has been growing concern and appreciation for the disciplines approach to curriculum. The scholars of disciplines have become involved in the development of curricula for both elementary and secondary schools, and educators like King and Brownell (1966), Phenix (1964b), Schwab (1962), Foshay (1962), Broudy (1966), and others have attempted to define the structure of disciplines, the nature of a curriculum based on the disciplines of knowledge, and the implications and advantages of such a curriculum. The remainder of this chapter will deal with these three points.

IV. DISCIPLINE--A DEFINITION

Before one can talk about a specific discipline like literature, or discuss the implications of the disciplines approach to curriculum, one must have some understanding of what a discipline is. The purpose of this section will be to synthesize some view of the nature of a discipline. This synthesis will take the form of a discussion of these headings: "A Discipline Has a Domain," "A Discipline Has a Syntactic Structure," "A Discipline Has a Conceptual Structure," "A Discipline Reflects Its Own Particular View of Man."

A Discipline Has a Domain

One way to distinguish between disciplines is to identify their domains, their data, the phenomena with which the scholars of that discipline deal. For instance,

A chemist deals with chemical events. A theologian deals with theological phenomena. A poet deals with a certain art form.... In every instance the person in the discipline tries to account for the phenomena he deals with (Foshay, 1962, p. 69).

And the phenomena he deals with, as King and Brownell (1966) point out, are many and varied, each concerned with its own particular aspect or dimension of man and reality: man's art, his behaviour, his institutions, his symbolic systems, and the features of the natural world. Each of these realms was developed and refined as the disciplines "emerged from the undifferentiated field of prior human thought" (p. 75). The scholars of each discipline map out the field of their concern and attempt to advance human knowledge in it. The domain of a discipline,

then, is "that natural phenomenon, process, material, social institution, or other aspect of man's concern on which the members of the discipline focus their attention" (King and Brownell, 1966, p. 74).

A Discipline Has a Syntactic Structure

Some disciplines cannot be sharply distinguished by their domains, because they are about the same things, the same phenomena, as is the case in sociology and economics, and is often the case in history and literature. We must, therefore, look elsewhere for their differences. Schwab (1962) says that

If we are to distinguish between such disciplines as these, we must examine the way a scholar treats the data his discipline calls on him to deal with--the data in the domain of his discipline. When the difference in the way an economist deals with data and the way a sociologist deals with the same data is examined, the disciplines separate quickly one from the other (p. 69).

The way a scholar treats his data, the way he seeks for, discovers, and verifies knowledge is described by Martin (1968) as the "formal object" of the thing studied, to be contrasted with its "existential object" or domain. The more familiar terms are "syntax," "syntactic structure," and "mode of inquiry." Bruner (1966) describes this "mode of inquiry" as a "knowledge getting process":

A theory of instruction seeks to take account of the fact that a curriculum reflects not only the nature of knowledge itself but also the nature of...the knowledge-getting process. It is the enterprise par excellence where the line between subject matter and method grows necessarily indistinct.... We teach a subject...to get a student to think mathematically for himself, to consider matters as a historian does, to take part in the process of knowledge-getting (p. 72).

Phenix (1964a), in an effort to explain this notion of inquiry, compares the modes of inquiry of science and aesthetics. Science, he says, makes a great

many particular observations of particular data, but they are not the goal of inquiry. They are useful only insofar as they provide raw material of generalizations, the real goal of scientific investigation. In aesthetics, on the other hand, the object of knowledge is the particular form, the unique object. The content of scientific knowledge is expressed in propositions, statements that may be true or false. Aesthetic understanding, however, is not contained in propositions, but in particular objects. An aesthetic object, like poetry, may contain propositions but their truth or falsity is not a measure of the aesthetic of the poem (pp. 141-143).

An analysis of some statements may help to illustrate more specifically the syntax of disciplines:

Rivers flow according to the law of gravitation.

Light travels in straight lines.

"The river glideth at its own sweet will."

The first of these statements may be labeled true after repeated direct observations of rivers by many people. The syntax of statement two is more complex because it cannot be classified as true from direct observation, the observation is, as it were, once removed. Phenix (1964a) describes it thus:

It is a deliberately chosen way of representing optical phenomena, and it is justified by the fact that expected results, such as the casting of shadows of specified position and dimensions, are actually observed (p. 98).

The third statement can only be understood in the context of the poem from which it is taken. It contains truth, but it is not a literal truth; it cannot be verified. One cannot, for instance, say it is false, as Winters (1967, p. 168) does,

because it contradicts the scientific fact that rivers flow according to the law of gravity. This line, calling to mind the contrasting image of the river later in the day busy with traffic, when it no longer glides according to its own will, but roars with movement other than its own, invites, what Wheelwright (1954, p. 302) calls, "our imaginative assent." We say, "Yes, that's true. That's the way it is." The truth of the line lies in the particular insight it gives of a particular event. It has nothing to do with literal truth or falsity, and cannot be condemned or approved because it denies or affirms a known scientific principle.

A Discipline Has a Conceptual Structure

Closely associated with the syntax of a discipline is its conceptual structure. The notion of conceptual structure is expressed in many and varied ways. King and Brownell (1966) define it as "the full set of ideas in a discipline at any one time. Structures are dynamic patterns; they are developmental" (p. 81). Later they refer to it as a "tentative theory which may be imposed on the phenomena being dealt with" (p. 8). Schwab (1962) describes it in terms of principles, models of investigated phenomena, patterns of change and relations, and as "the body of imposed conceptions" (pp. 199-201). Bruner (1960) regards it as the "fundamental ideas of a discipline" (p. 3). Whatever the terminology used, the meaning is generally the same, and all of these writers stress its importance. Schwab (1962), and King and Brownell (1966) say that the conceptual structure of a discipline guides inquiry. It helps one formulate the right kinds of questions and to interpret data. Schwab (in Ford and Pugno, 1964) explains

its importance this way. Disciplines, he says, are complex and confound us with a great variety of characteristics, qualities, behaviors, and interactions. This richness, he explains, is too much to handle all at once and makes it difficult for us to discriminate the facts that are the most "telling" about the discipline from those that are trivial. The conceptual structure provides the guide which helps us sort out the relevant from the irrelevant, the important from the unimportant (p. 25). It is important, then, that one's theory of a discipline be comprehensive and up-to-date. If, for instance, our theory defines literature as an imitation of nature, or as content only, or specifies the language of literature to be, like the language of science, discursive, then that theory limits the kinds of questions to be asked, and therefore limits the inquiry. Such a theory would be inadequate because it does not consider literature as an art form, with its own internal structure. It ignores much that critics such as Frye (1957), Wheelwright (1954), Mandel (1966), and Cassirer (1968) have been saying about literature as symbol, archetype and pattern. It does not take into account the fact that literature is, to some extent at least, an independent verbal world. In other words, the conceptual structure of a discipline must, as Schwab (in Ford and Pugno 1964, p. 28) says, reflect the richness and complexity of the subject. If it does not, meaning is both distorted and lost. In literature, as in other disciplines, there is a continuous search for a new, more comprehensive model. Of late there has been a move away from learning isolated bits of information towards structure and pattern. Pattern throws new light on a subject, helps us see things in a new way; individual items take on new significance as they fulfill their function

in a pattern. This shift to patterns, Schwab (1962) suggests, means that teaching and learning take on a new dimension:

Instead of focusing on one thing or idea at a time, clarifying each and going on to the next, teaching becomes a process of focusing on points of contact and connection among things and ideas (p. 202).

Because a discipline has form, pattern or structure, Phenix (1964a, pp. 322-323) says that it has representative ideas, ideas that allow one to understand the main features of the discipline, that disclose the essence of the discipline. He further suggests that these representative ideas can be arranged in hierarchical order. He explains:

At the top (first in representative quality) belong those few concepts that characterize the discipline in all its parts. Next come certain corollary ideas suggested by the primary ones. On the next lower level appear certain important concepts that serve as organizing principles for large subdivisions of the discipline, and below these are ranked many more particular ideas that prove useful in the detailed development of the various special problems and areas of the subject (p. 325).

It would be a mistake to conclude from this quotation that Phenix is advocating the teaching of ideas to young children in the order of the hierarchy, from top to bottom. He carefully explains that because these ideas are of a highly abstract nature, they belong only to the philosophical analysis of the disciplines and have no place in the actual content of instruction at the introductory stages (1964a, pp. 326-327). Although representative ideas are not useful as curriculum content for young children, they do serve a function:

Their function is to guide the selection of learnable content so that it will exemplify the characteristic features of

the disciplines. The place of the representative ideas is not in the first instance on the lips of the teacher, but in his mind, to direct him in the choice of learning experiences that will illustrate the ideas he has in mind. In the arts, for example, not much would be learned if the teacher talked about individual perceptual forms. What is required is a series of experiences all of which exemplify concern for the unique perceptual object (p. 327).

In other words, the conceptual structure of a discipline should govern what is taught. Each teaching strategy should grow out of it, thus reflecting the larger structure.

A Discipline Reflects Its Own Particular View of Man

Each discipline portrays man from a different point of view. Phenix (1964a) identifies the ways that some disciplined scholars see man. Physicists and chemists assume that "he is part of a general matter-energy system of nature, and that as a material structure conforms to the same physiochemical laws as rocks, plants, animals, and all other existing things." Biologists consider man as one species of animal, although the most highly developed. Sociologists see man as a social animal, and political scientists see him as a power seeker (pp. 17-18). The artist regards man as a creative agent, one who transforms reality, creates his own. He shows man to be a creature of imagination seeking for order in reality, "conceiving the structure of it through words, images, or other symbols" (Langer, 1964, p. 128). The artist considers man to be more than a set of conditioned responses to given stimuli. He is an individual with a sense of wonder, a unique creature with his own peculiar view of reality. He reveals man in all his fullness: playful, longing, weeping, laughing, fearing, sorrowing, loving, hating.

Each discipline, then, reflects a different conception of man, a conception that should be reflected in one's approach to the teaching of that discipline. For it is in its peculiar presentation of man that, as King and Brownell (1966) point out, one finds "the 'romance'--the imaginative and emotional appeal or style--of the field." They conclude:

Any set of courses which fails to capture some of the romance--the personal, existential, emotive--and some of the characteristic views of the discipline is inadequate (p. 184).

V. IMPLICATIONS FOR CURRICULUM OF THE DISCIPLINES APPROACH

The disciplines approach to curriculum implies a move away from training for jobs, for democracy, for socialization, for solving personal problems. It further implies that education is not a "preparation for life" through study of life situations. Phenix (in Elam, 1964) feels that organization

along life-situation lines is largely irrelevant to the sustained and connected learning of what is generally regarded as knowledge, because it does not follow the structure of disciplines from which most knowledge comes. At best, studies organized in this way would serve a very limited educational function (p. 54).

And such studies would serve a very limited educational function because they have limited goals, are piecemeal in their approach, are concerned only with immediate answers, and are based on a superficial notion of motivation. As Bellack (in Elam, 1964) points out, those who emphasize problem solving as a preparation for life view the disciplines merely as reservoirs from which facts and ideas can be drawn when needed. Their emphasis is on the practical ordering of

knowledge with reference to the problem to be solved. Very little attention is given to the nature of the disciplines that are the source of the facts and ideas used in solving the problems. This means that students are unaware of the fields of knowledge relevant to their problem, and as a result find it difficult to ask the kinds of questions that the different disciplines could help them answer.

This does not mean that the disciplines approach is synonymous with the traditional-subject-matter curriculum. It is not. Traditional subject matter, in the main, bears little relation to the disciplines of knowledge as the scholars know and practice them. Foshay (in Waetjen, 1962), a supporter of the disciplines approach, objects to much school subject matter because it is arbitrary, superficial, and fails to represent the disciplines out of which it came:

Listen to a series of charges! We have taught prosody in the name of poetry.... We have taught grammar in the name of composition.... We have taught computation in the name of mathematics.... We have taught facts and principles in the name of science; but science is a mode of inquiry, and the scientists now say what we are doing is not only out of date, but it is not science.

The Physical Science Study Committee conceived a way of thinking of science that stems directly from the discipline, and that does not correspond to our tradition of subject matter in the schools. They have destroyed our subject matter (pp. 5-6).

King and Brownell (1966) answer those who look for a relationship between disciplined knowledge and traditional subject matter by drawing this careful distinction between them:

The former means disciplined substance and artful syntax of bodies of thoughtful men; the latter signifies the atomistic, unrelated, factual material which has been presented according to an inappropriate theme, or worse, as a potpourri. Subject matter in this sense has been the bane of students and teachers...since the dawn of formal education (p. 94).

The disciplines approach to curriculum does not exclude subject matter or problem solving. It introduces us to the fields of knowledge, but it emphasizes the fact that each discipline has its own intellectual merit, that each contributes to a fuller knowledge of man and reality. This knowledge, as Foshay (in Passow, 1962, p. 71) says, is knowledge that we use, or should use if we are to cope adequately with the problems we face from day to day. We have in the disciplines the ordered knowledge of scholars, and the generalizations and principles necessary to cope with everyday problems.

The best way to describe the approach to curriculum on which this thesis is based to define it in the words of King and Brownell as "a planned series of encounters between a student and some selection of communities of discourse" (1966, pp. 121-122). The function of the curriculum as encounter is to encourage responsiveness, to allow for personal freedom and responsibility, to foster involvement, and to permit discovery and the free play of the imagination. As Phenix (1964a, pp. 346-350) points out, the disciplines approach is particularly relevant to the fulfillment of these aims, because it emphasizes inquiry, structure, patterns, and relationships, which allow for involvement, discovery, and the free play of the imagination. Moreover, the representative ideas of a discipline, its key concepts and principles provide what King and Brownell (1966) call "promising points of encounter" (p. 122). They are promising because, being representative, they are meaningful, they give structure to one's thinking about the discipline, reveal something about the essence of the reality which is the concern of the particular discipline.

The disciplines approach to literature expects two things of the teacher. First, it expects him to allow this creative, open encounter to take place; that is, to allow pupils to make responsible choices, to interpret, to be self-expressive. Second, it requires the teacher to think a great deal about the nature of the disciplines which he teaches. That is not to say that he should know all there is to know about the content of them, but that he needs to know about their uniqueness, their basic ideas and principles, their ways of acquiring knowledge; and he must be aware of the most "promising points of encounter" for pupils at different levels of maturity.

The pupil, in this concept of curriculum, is regarded as one who, at the appropriate level, is engaged in the mode of inquiry of the discipline being studied, one who is confronted with the representative ideas and attitudes of the discipline, and is allowed to practice the techniques used by the scholars in the discipline. King and Brownell (1966) sum up this position this way:

He is...to be considered a member of the community [of discourse], immature to be sure, but capable of virtually unlimited development. He is learning the ways of gaining knowledge in the discipline...seeking always to gain meaning through the ensemble of fundamental principles that characterize the discipline at this time (p. 121).

Some may complain that, as Phenix (in Passow, 1962) says, the disciplines are in the realm of pure knowledge and having nothing to do with education; that they have a life of their own and are not available for purposes of instruction. But this assumption, as he further argues, would be a mistake, because any discipline is a body of instructive knowledge, each with three

fundamental features that make it so. These are "analytic simplification," "synthetic coordination," and "dynamism." The first of these refers to the power of disciplined knowledge to simplify, to reduce the complexity of knowledge. From this point of view Phenix says that a discipline is nothing more than an extension of conceptualisation. "It is a conceptual system whose office is to gather together a large group of cognitive elements into a common framework of ideas. That is, its goal is the simplification of understanding." Synthetic coordination describes that feature of a discipline which reveals patterns and relationships in such a way that what might otherwise seem to be chaotic impressions become a meaningful pattern. Thus "the ideas comprehended within the unity of a discipline tend to remain vivid and powerful within the understanding." The third quality suggests the power of a discipline to lead on to further understandings. That is, the discipline contains within itself a principle of growth, inviting further analysis and synthesis, luring one to discovery (pp. 58-63).

Bruner (1960) also feels that disciplines are bodies of instructive knowledge, and learning the structure of a discipline has certain basic advantages. He says that it makes a subject more comprehensible, aids memory, "is the main road to adequate transfer of learning"; it narrows the gap between advanced and elementary knowledge, and it creates intellectual excitement (pp. 23-31). One may add to this the point that the study of disciplined knowledge makes one free. That is, one is not learning for a job, for political purposes, or for some other purpose imposed from the outside. Learning ceases to be a matter of social conditioning. King and Brownell (1966) express a similar notion: "Disciplined

thinking makes one free--free from the minds of others, free from irrelevanties, free to become a person" (p. 21). In other words, study of disciplines of knowledge allows one to be an active, creative learner. Fosha (in Passow, 1962) says that the emphasis in the disciplines approach to curriculum on modes of inquiry leads to creativity. Helping pupils in the elementary school to know, at the appropriate level, how a historian thinks about history, how a scientist thinks about science, or how a linguist thinks about language is to give them the means for creativity (p. 70). Phenix (1964a) similarly speaks of the study of disciplined knowledge as fostering the growth of the imagination. He maintains that man's longing is for meaning, that students really care for "the awakening of the inner life through the nurture of imagination." It follows, then, he says, that the study of disciplined knowledge, which is "the consequence of the direct pursuit of meanings, without subordination to the necessities of practical life," will best enable one to fulfill this aim of cultivating the imagination. This is so because it tends to transform rather than confirm ordinary experiences, it takes the pupil away from the commonplace world of practical life, and provides opportunities for him to "see more deeply, feel more intensely, and comprehend more fully than he does in his usual experiences" (pp. 344-346).

Phenix (1964a) shows that in many disciplines this principle is true. For instance, "Mathematics imaginatively taught transcends such commonplace problem solving as learning how to make change at grocery stores.... Mathematics is a field of wonder and excitement." Science, too, is more than a field of "refined common sense. The fascination (and value) of science consists

in its transfigured vision of nature and man, transcending the superficial perceptions and unexamined judgements of everyday life." In aesthetics the functional curriculum sees the arts as 'one solution to the social problems of leisure time.' In the imaginative approach "all such considerations of psychological and social utility are rejected and art is presented as an avenue to the exaltation of life through objectifying the mysterious depths of man's creative life" (pp. 347-348).

VI. SUMMARY

This chapter make some assumptions about knowledge and knowing. Specifically, it postulates that knowledge may be taken to mean either content-- ideas, facts, concepts, principles--or that it may refer to modes of inquiry. That is, to have knowledge is to understand the ways we apprehend reality. It also assumes that knowledge implies the development of certain attitudes. For instance, to know a discipline is to acquire the appropriate attitudes towards it. It further specifies that there are different ways of knowing. These are "knowing that," "knowing how," the acquisition of tendencies, and knowing through experience.

Knowledge in the twentieth century is no longer regarded as a monolithic organization. It is rather seen as being pluralistic, and made up of many disciplines, each with its own perspective, its own way of discovering order, of solving problems, with its own domain. This view of disciplined knowledge provides valuable ideas for curriculum development in any subject area. Inherent in the disciplines approach to curriculum is the notion that, even in the arts,

learning is not just an emotional experience, as important as emotion and feeling are in education. It rather emphasizes the development of the intellect and feeling. It says that learning is a search for meaning, that it demands thought and is exacting. It suggests that delight and enjoyment can come from knowing at the appropriate level the basic ideas, principles, and syntax of the disciplines. It further indicates a move away from the dull memorization of unrelated facts of the traditional subject matter, and the immediacy and unimaginativeness of the practical approach. The disciplines approach allows for creativity, encourages personal involvement and interpretation, creates intellectual stimulation. In other words, it is concerned with the development of the imagination.

CHAPTER IV

IMAGINATION

I. INTRODUCTION

It is not the purpose of this chapter to develop an original theory of imagination. It is rather to examine the writings on imagination of educators, philosophers, psychologists, and literary critics with a view to answering three questions: How important is imagination in the life of an individual and in society? What is its place in education? What is the nature of imagination?

II. IMPORTANCE OF IMAGINATION

Many have stressed the importance of imagination. Whinebrenner (1958) asserts that it is the nation's greatest asset and an individual's greatest need "and that we must never...allow prepared plans...or other pressures to keep us from recognizing and applauding imagination" (p. 52). MacLeish (1959) sees the real crisis in the life of society to be the crisis in the life of imagination. He says, "we need to come alive again, to recover virility of the imagination... by which the 'whole soul of man' may be brought to activity and knowledge may be known" (p. 46). This need to recover the "virility of the imagination" becomes urgent when one realizes, as Knights (in Jackson and Thompson, 1964) observes, that we are witnessing in our society

the encroachment of the world of "it" (the world of... using and manipulating) on the world of "thou" (the world of meeting and relationship). However we describe it, what is in question is the substitution of a surface awareness for awareness in depth, the substitution of general notions for a living response to the individual and the unique, the obscuring of a whole dimension of consciousness (p. 226).

It is through the imagination that one develops awareness in depth and a living response to the unique. Concern for imagination means concern for the individual and the unique, concern for the open encounter between the individual and some particular aspect of reality so that it may be truly known, known in its essence, its particularity.

It is also true to say that to be concerned with developing the imagination is to be concerned with the universal. Santayana (1957, p. 9) writes about this aspect of imagination in these terms:

The imagination is the great unifier of humanity.... To indulge the imagination is to express the universal self, the common and contagious element in all individuals, that rudimentary potency which they all share. To stimulate the imagination, is to produce the deepest, the most pertinacious emotion (p. 9).

The imagination is also the great unifier of humanity because it concerns itself with order, patterns, and archetypes. The imagination does not see things as being disparate, separate, unconnected; it sees wholes, the relationships between parts. It is thus that it creates meaning in life and shows us something of the underlying unity of existence.

Frye (1964b) believes that in everything we do imagination is called for. It is, he says, the task of imagination to protect us from illusions of

society--advertising, social mythology, politics. He explains:

We all know how important the reason is in an irrational world, but the imagination, in a society of perverted imagination, is far more essential in making us understand that the phantasmagoria of current events is not real society, but only the transient appearance of real society. Real society, the total body of what humanity has done and can do, is revealed to us only by the arts and sciences; nothing but the imagination can apprehend the reality as whole (p. 18).

The point to be emphasized here is that Frye considers the imagination to be important because it reveals insight, is concerned with the truth that lies beneath the surface, because it sees to the heart of the matter, and reveals the essence of an issue. For Frye, to be concerned with imagination is to be concerned with vision.

MacLeish (1959) is equally zealous in his stand. He condemns as "strange and ignorant" the view "that man can live and know and master his experience...by accumulating information and no more" (p. 46). This latter position implies a loss of freedom; it implies surrendering to others, closing oneself to reality. He concludes: "the real defense of freedom is imagination, that feeling life of the mind which actually knows because it involves itself in knowing" (p. 46). This position, like Knights' (in Jackson and Thompson, 1964), reveals a great deal of concern for individuality. It also gives prominence to the notion that the mind is active. It refutes Locke's theory that the mind is passive, merely a recorder of impressions, that its main function is to collect, classify, and react to stimuli. It emphasizes the fact that man is more than the sum total of his responses to external stimuli, that he is a creator, that he

shapes and orders reality.¹

III. PLACE OF IMAGINATION IN EDUCATION

If, as this brief discussion has shown, to be concerned with imagination is to be concerned with uniqueness, insight, vision, relationships, with engaging totally the human mind--intellect and feelings--then it is difficult to deny the importance of imagination, and difficult to deny it a central place in education. Many scholars--poets, critics, philosophers, and educators--have emphasized the importance of developing imagination in our schools.²

MacLeish (1959), who condemns the modern neglect of imagination, writes:

I do not mean that I think education is wholly responsible for the flaw which has split knowledge of heart from knowledge of head, though it has surely its fair share of the blame. I mean rather that it is principally by the process of education that the flaw can be healed (p. 46).

Caudwell (1951), complaining that the imagination of the child trained primarily on facts and reasoning becomes atrophied, concludes that "education should surely be planned also to train and strengthen the imagination" (p. 156). Rugg (1963) concludes similarly that our education system needs to be re-examined because "We have had millions of hours devoted to training in solving

¹See the views of Coleridge and Hazlitt discussed on pages 55-57 of this chapter.

²Besides those mentioned here, see Charlton (1967), Knights (1964), Frye (1963b), Kirkpatrick (1920), Hourd (1949), and Walsh (1964).

problems by reasoning, but almost none devoted to cultivation of the imagination" (p. ix).

What are some of the implications for teaching and learning if attention is given primarily to the cultivation of the imagination? First, the fundamental assumption of such an approach is that teaching only cognitive skills like classifying, categorizing, and generalizing is insufficient, and a theory of instruction that deals only with such skills is a limited one. That is not to say that in teaching attention should be given only to emotion and feeling. It says rather that it is important to develop what Wordsworth called the "feeling intellect," to help pupils see the subject matter, and the world as revealed by the subject matter, feelingly, yet without sentimentality. This suggests that a teacher in his encounter with the pupil will be concerned with communicating the romance and excitement of his subject. This may often require establishing points of contact between the subject and the experience of the child. In this way what is studied is enhanced, enlivened because the child can make it his own, can incorporate it into his own schema, can give it his own interpretation. The study of the rhythm of poetry, for instance, does not have to be academic, because it is a vital part of his own language, the language of his games, rhymes, and riddles. The archetypal patterns of literature are not unknown to the child; they are often enacted in his play.

The second assumption of this approach, and it is not unrelated to the first, is that man's prime concern is with search for meaning. Phenix (1964a) writes of him:

He is forever disturbed by wants that are alien to animal existence. His real longing is for meaning, and whether he recognizes it or not, all his striving... is directed toward the enlargement and deepening of meaning (p. 344).

By contrast, education that does not appeal to the imagination is practical, concerned with routine and immediate answers. Such education, Phenix (1964a) says, does "not grasp one at the core of his personal being," and is, therefore, essentially meaningless (p. 345). To appeal to the imagination, however, is to open up possibilities, is to provide materials and teaching strategies that will "maximize meanings," that will

transform ordinary perspectives rather than confirm them. Through his studies the student should find himself in a different world from the commonplace one of practical life. He should see more deeply, feel more intensely, and comprehend more fully than he does in his usual experiences (p. 346).

To be concerned, then, with developing imagination is to help each pupil learn something of the underlying order of reality, to appeal to the uniqueness of each individual, to develop sensitivity to experience, to believe that each child, through his imagination, can to some degree realize meaning.

IV. THE NATURE OF IMAGINATION

Imagination Is a Natural Quality

What is the nature of this power which we have been calling imagination? The first point to be made is that imagination is a natural, human quality. This view has not always been universally accepted. Plato declared the artist to be at the moment of creation a divinely inspired agent of a higher power:

For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him (in Bate, 1952, p. 43).

Sorokin (in Andrews, 1961) also claims that a divine power is the source "of greatest achievements and discoveries in the fields of human creative activity" (p. 5).

Another tradition going back to antiquity, conceived of imagination as a form of insanity, inspiration from the devil:

In the Middle Ages the scientific pioneers--the leading alchemists, anatomists, and physicists--were almost as frequently suspected of owing their miraculous knowledge and skill to the devil rather than to duty (Koestler, 1964, p. 13).

This same view was celebrated by Shakespeare in A Midsummer Night's Dream.

Theseus links the lunatic and the poet:

The poet's eye, in fine frenzy rolling
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name (v. i. 7-23).

According to another view imagination is a rare quality, limited to the few--geniuses, artists, mystics. What limits it is no longer divine inspiration or madness, but, what Hallman (1964) calls, "a unique intuitive capacity":

Intuition replaces madness and inspiration as an explanation of the spontaneous eruptions in the creative act. This direct knowledge confers upon genius a freedom from rules and from training, a freedom from the necessity to be educated for his work (p. 18).

All three of these positions reject the notion that imagination can be

developed; for theories which suggest that imagination is divinely inspired, is a form of madness, is of the devil, or is a rare quality limited to geniuses, have no place in them for the educator. The basic assumption of this thesis is that the imagination can be developed because it is a faculty which we all possess in some degree. Miller (in Frazier, 1967) agrees:

Behind the idea of "education of the imagination" is the assumption that imagination is a universal quality. Every individual has an imagination...the problem for the educator is to discover not only the means to keep it from diminishing but also the means to nourish and develop it (p. 21).

Phenix (1964a) expresses a similar view. While admitting that some people are more or less imaginative than others, he, nevertheless, believes that "the life of imagination belongs to everybody as an essential mark of his humanness" (p. 345).

Imagination is Creative

The second important generalization to be made here is that imagination, as used in this thesis, is not to be equated with, though it is surely related to, the imaginary, the unreal, the irrational, the dream-like. Imagination as used here is regarded as a creative faculty, revealing in its production, originality, feeling, understanding, order. This needs to be pointed out because imagination has not always been so regarded. Locke believed that the human mind, far from being creative,

was a tabula rasa which received knowledge in the form of impressions from sense experiences. Hobbes (1946)³ similarly held the view that objects impinge on the sense organs and produce images, which may, through associations, suggest other images. He associates imagination with memory, and sees it as the ability to retain an image of what is seen:

For after the object is removed, or the eye shut, we still retain an image of the thing seen, though more obscure than when we see it. And this is it, the Latins call imagination, from the image made in seeing.... Imagination therefore is nothing but decaying sense (p. 9).

Addison (in Smith, 1898), more than Hobbes, stresses the associative power of imagination:

Any single Circumstance of what we have formerly seen often raises a whole Scene of Imagery, and awakens numberless Ideas that before slept in the imagination; such a particular Smell or Colour is able to fill the Mind, on a Sudden, with the Picture of the Fields or Gardens, where we first met with it, and to bring up into View all the Variety of Images that once attended it (p. 77).

So for Addison imagination was merely an associative process, a process linking images and ideas according to their contiguity and resemblance.

Even into the nineteenth and twentieth centuries with their growth of positivism and behaviorism, each emphasizing objectivity, and each primarily concerned with observable, measurable data, imagination was regarded as that unhealthy power concerned only with the unreal, with transporting us to

³I am using here Leviathan, edited by M. Oakeshott, a reprint with minor changes of the 1651 edition.

some imaginary, unsubstantial world. It is this concept of imagination which Paine condemns in his Age of Reason, and which Plato reproves in the Ion. It is the same view that causes parents and teachers to assert that too much imagination is unhealthy for children, that it takes them away from reality into the unwholesome world of illusion and dream.

The Romantic critics--Coleridge, Wordsworth, Keats, and Hazlitt--rejected these notions of imagination. Coleridge (1907),⁴ for instance, repudiated the mechanistic concepts of imagination as decaying sense, and as merely an associative power. Unlike the mechanists--Hobbes, Hartley, Locke, Hume--he saw the mind as creative and active in perception, as that which imposes order on the mass of separate ideas, things, images. He reacts against Hartley's system because it assumes that the mind is passive (p. 76), and against Hobbes' because it is "exclusively material and mechanical" (p. 68). His main objection to all four is that they seem to consider the human mind as a machine, reacting to stimuli, changing and associating but not creating, not synthesizing.

The Romantics also do not accept the notion that imagination is a faculty whose sole function is to create airy nothings. As Bowra (1961) suggests, they

face this issue squarely and boldly. So far from thinking that the imagination deals with the non-existent, they insist that it reveals an important kind of truth (p. 7).

⁴I am using here Biographia Literaria, a reprint of the edition of 1817, edited by J. Shawcross.

Imagination to them does not so much take us away from reality as it makes us aware of it. It makes us more sensitive to the fullness of reality; it reveals the universal in the particulars of reality. This concept of imagination begins with Aristotle. Literature for him expresses through the particular the universal elements in human nature. It is for this reason that he praises poetry as a higher thing than history. The latter reveals only the particular, what is; poetry generalizes the particular and gives us the possibilities of human nature. He says in his Poetics (in Bate, 1952):

The poet and the historian differ not by writing in verse or in prose.... The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular (p. 25).

Coleridge's concept of the imagination has affinities with Aristotle's. His Primary Imagination may be interpreted as the power to reveal the universal in the particular. He expresses it thus:

The artist must imitate that which is within the thing, that which is active through form and figure, and discourses to us by symbols--the natur-geist, or spirit of nature...for so only can he hope to produce any work truly natural in the object and truly human in the effect. The idea which puts the form together cannot itself be the form. It is above form, and is its essence, the universal in the individual (in Bate, 1952, p. 397).

So for Coleridge imagination does not concern itself with external form, but with the natura naturans, the inner essence; it is thus that it expresses universal truths. It is this which gives the imagination its moral power. Because it sees the universal in the particular, the infinite in the finite, it is able to deepen

our sympathy, and broaden our outlook.

Hazlitt's concept of imagination is a similar one. He sees it as being creative and sympathetic. He defines it as

that quality which represents objects, not as they are in themselves, but as they are moulded by other thoughts and feelings into the infinite variety of shapes and combinations of power (in Bate, 1952, p. 304).

The truly imaginative man, he says, reshapes reality. He shows us, not what has never been, but he points out to us "what is before our eyes, and under our feet, though we had no suspicion of its existence (in Bate, 1952, p. 329). That is, he reveals the "living principle," the essential quality, the essence of reality:

He combines concrete particulars with feeling to give immediate expression to universal truths...truths...intuited by the poet or artist whose habitual sympathy with other people has made him aware of what is general and important in human experience (Albrecht, 1965, p. 91).

Nor does Wordsworth consider imagination to be a faculty concerned only with the unreal. In The Prelude he relates it with reason--reason, that is, endowed with feeling and value. He calls imagination:

Clearest insight, amplitude of mind
And reason in her most exalted mood (xiii, 169-70)

Imagination is an Ordering Power

Another important characteristic of creative imagination is its power to impose unity and order. Barfield (1952) says that "the demand for unity is the proper activity of the imagination" (p. 25). Stevens (1951) sees it as

"the power that enables us to perceive the normal in the abnormal, the opposite of chaos in chaos" (p. 153). Dewey (1934) writes of it:

Yet if we judge its nature from the creation of works of art, it designates a quality that animates and pervades all processes of making and observing. It is a way of seeing and feeling things as they compose an integral whole (p. 267).

Perhaps Coleridge's description of this quality of imagination is the best known.

In chapter thirteen of the Biographia (1907) he writes that Secondary Imagination "struggles to idealize and to unify" (p. 202). He goes on to describe imagination as a vital power, one that transforms and modifies materials, that fuses them into a whole. In chapter fourteen he is more specific about how this fusion takes place. The poet, he says,

diffuses a tone and spirit of unity, that blends and... fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name Imagination. The power...reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with differences; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with old and familiar objects; a more than usual state of emotion, with a more than usual order (vol. 2, p. 12).

Much of this reconciliation of "sameness, with difference," "the idea, with the image," "the individual, with the representative," is achieved through the use of metaphor, symbol, image, juxtaposition. The general and the concrete are made one by presenting, as Shakespeare does in Falstaff, Macbeth, and Lear, universal qualities in the concrete particular, qualities that are not confined to any one place or time, qualities common to man for all time. In the same chapter Coleridge gives a good example of reconciling the familiar

and the novel. He says that it was Wordsworth's intention in Lyrical Ballads to achieve this reconciliation by giving the charm of novelty to the things of everyday, and to excite a feeling analogous to the super-natural, by awakening the mind's attention from the lethargy of custom, and directing it to the loveliness and the wonders of the world before it (vol. 2, pp. 5-6).

Eliot (in Bate, 1952) describes the poet's special ability to effect this reconciliation of opposites:

When a poet's mind is perfectly equipped for his work, it is consistently amalgamating disparate experiences; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are already forming new wholes (p. 532).

Whereas Eliot contrasts the mind of the poet and the mind of the ordinary man in its ability to see relationships and unify experience, Langer (1964) contrasts the world of man, as seen through imagination, and the world of the animal. The world of the animal, she says, consists of things that act upon his senses; it is piecemeal, fragmentary, "arising and collapsing with his activities" (p. 125). In the human world, on the other hand, things hang together, there are connections. The difference lies in the fact that the human imagination orders facts, events, sense impressions into a whole. In imagination, especially as it is revealed in the arts,

ordinary acts like eating and sleeping, and common things like fire and trees and water, become symbols for the round of nature, human passion, and what not, they cease to be silly and separate items of experience, and take on significance as integral factors in human experience (p. 132).

From this point of view it is easy to see how the symbol, metaphor, and archetype of imaginative literature can contribute to one's "world image," can give significance, and depth to the common things of life, and can help give unity to what otherwise might be seen as disparate acts, events, and objects.

The Language of Imagination is Expressive

In discussing the difference between science and literature, between understanding and imagination, some writers have distinguished between the language of understanding and the language of imagination. Richards (1925) refers to the former as "referential" and to the latter as "emotive" language. He describes them this way:

A statement may be used for the sake of reference, true or false, which it causes. This is the scientific use of language. But it may also be used for the sake of the effects in emotion and attitude produced by the reference which it occasions. This is the emotive use of language. The distinction once clearly grasped is simple. We may either use words for the sake of the references they promote, or we may use them for the sake of the attitudes and emotions which ensue (p. 267).

Richard's distinction is not so much false as it is incomplete. Lemon (1965) rejects its absoluteness. He claims that the language of poetry is both referential and evocative, and that it derives much of its quality from the fact that its words are referential. The truth is, he claims, that "the poet prefers a multiplicity of referents" (p. 32). Levi (1962) also objects to Richard's clear-cut distinction. He says that the essential characteristic of the language of science is not that it is referential but that its reference is to "objectivity and factuality." This, he says, can be seen in some of its terms: "true and false

propositions," "error," "scientific law," "chance," and "stasis." The language of the imagination, on the other hand, with corresponding terms like "reality and appearance," "illusion," "human purpose," and "drama," is a vehicle for purposiveness, subjectivity, and value (pp. 45-47).

Wheelwright (1954 and 1962) talks of "literal" or "steno" language and "expressive" language. The former he describes as "closed language"; its meanings can be publicly and exactly shared, and its terms are mainly static, made so by habit and prescription. However, he says, there is in man a desire for a greater fullness of knowledge than closed language can afford. For this reason "there will always be a need, as long as human imagination remains alive, to explore and develop the resources of open language" (1962, p. 40). Open language is less literal, more indirect, more alive than steno language. Unlike closed language, it is "remoulded and re-conceptualized on each occasion of its use...it partly creates and partly discloses certain hitherto unknown, un-guessed aspects of what is" (1962, p. 51). These are some of the more specific characteristics of literal and expressive language (Wheelwright, 1954):

1. In literal language linguistic symbol is distinct from its referend. It is assumed to be translatable without any essential loss of meaning. In the open language the symbols, though they point beyond themselves, have a largely "self-intended reference as well." That is, symbol and reference merge into one self-intentive whole. To substitute one expressive symbol for another, therefore, will either destroy or radically transfigure the texture of meaning. "Expressive meanings, in short, are not stipulative; they are given not by definition but mainly by conceptualization."
2. Literal language assumes univocation. Irony, suggestiveness, ambiguity are not tolerated, and are treated as material

for restatement. An expressive symbol, however, "tends on any given occasion of its realization, to carry more than one legitimate reference."

3. Literal language is definite and vagueness is always a fault. Expressive language, like the literal, has a precision, but it is that of paradox. It can often "represent its object most precisely by a sort of controlled vagueness."
4. "A literal statement asserts heavily. It can do so because its terms are solid." A poetic statement, however, is an association of "plurisigns" and "affirms with varying degrees of lightness." The more declarative a poem is, the more it approaches the literal statement.
5. Literal language contains propositions that may be true or false. Expressive language does not affirm and is, therefore, neither true nor false in the way literal statements are.
6. The meaning of an expressive statement, unlike that of a literal one, is never exhausted by its possible explanations (pp. 55-75).

The important point to be made here is that the language of literary imagination and the more literal, discursive language of the everyday conversation are different, different in nature, different in purpose. And any attempt to treat expressive language as if it were literal is to do it an injustice and to miss the depths of meaning it has to offer.

Imagination Implies Openness

Imagination is also unique, individual. Imaginative expression reveals the human mind asserting its independence. Conrad (1964) sees imaginative thinking as

the opposite of adherence to pre-established modes of doing things; it is opposed to all that is routine. The imaginative faculty

provides the ability to find richness in thought and experience that could not possibly be obtained from forms of mechanical perception, which involve biological responses to stimuli (p. 118).

Imagination, then, implies openness to reality; it suggests that the world never becomes closed to one. This openness, Schachtel (1959) says,

means that the sensibilities of the person, his mind and his senses, are more freely receptive, less tied to fixed anticipation and sets, and that the object is approached in different ways, from different angles, and not with any fixed purpose to use it for the satisfaction of a particular need, or the testing of one particular expectation or possibility (p. 245).

This imaginative openness of mind is what Keats calls "Negative Capability" (in Bate, 1952, p. 349). It is the ability to perceive reality in its particularity, in what Wheelwright (1962) calls its "radical suchness" (p. 52). It means, as Bate (1952) points out, "negating one's own ego...in favor of something more important: an awareness and savor of the reality outside us" (p. 349).

This particular ability is obviously not only necessary for the artist, but also for the one who looks at, reads, or listens to the work of the artist. He needs to come to the work with the openness and sense of wonder that typify the artist. May (in Ruitenbeek, 1965) describes the nature of this encounter in a discussion of Cezanne's painting:

Cezanne sees a tree. He sees it in a way no one else has ever seen it. He experiences...a "being grasped" by the tree. The painting that issues out of this encounter...is literally new.... Thereafter everyone who has the experience of encounter with the painting, who looks at it with intensity of awareness and lets it speak to him, will see the tree with the unique powerful movement...which literally did not exist in our relationship with trees until Cezanne experienced and painted them (p. 284).

The same thing happens in literature. What the artist does with paint the poet accomplishes with words. He crystallizes the newness of things, gives the blurred and the random focus and order, and gives his encounter with reality passion and power. He, therefore, appeals to our sense of wonder, and asks that we approach his work with openness, without preconceived ideas, that we possess it with imagination.

Imagination is Confrontative

Though we may discuss imagination in general, without much reference to any particular discipline, there is some truth to Charlton's (1967) contention that "we never just imagine," but rather we always exercise

a mathematical or a historical or pictorial or poetic imagination, and that within these categories we exercise imagination in different ways with different results. The activities themselves vary widely according to the media (p. 16).

It may, then, be of value to look at some of the different forms and aspects of imagination with specific reference to literature. And though there will be no attempt here to draw specific implications for curriculum, the discussion will at least suggest implications to be dealt with in a later chapter.

Wheelwright (1959, pp. 78-100) discusses four aspects or forms of imagination: the "confrontative," the "stylistic," the "metaphoric," and the "archetypal." The first of these involves the recognition of the particular and unique in experience. This suggests that we come to the literary work with our whole beings open, allowing its internal structure, allowing it as word, as symbol

to speak to us so that we may become aware of the "thou" of the poem, that is, with the object or the experience which the work presents as "thou." Peirce (1955, pp. 74-97)⁵ suggests in his discussion of phenomenology that there are three ways in which we confront reality, "the collective total of all that is in any way or in any sense present to the mind, quite regardless of whether it corresponds to anything real or not" (p. 74). To these he gives the names "Firstness," "Secondness," "Thirdness." Peirce says that Firstness comprises the qualities of phenomena such as colour, smell, sound, taste (p. 80). It is also associated with freshness, life, freedom (p. 78). It is the ability to see things in their pristine purity, in their presentness, their concreteness and immediacy. It is not, for instance, merely understanding the quality of "redness"; it is rather experiencing a particular feeling of a particular time of a particular red object.

Secondness is to be found in action. Levi (1962) describes it thus:

It is the sense of the action and reaction of bodies, of movement in all its infinite variety, of dynamism.... Wherever, there is juxtaposition, shock, surprise, sudden movement... our senses are in the presence of Secondness (p. 141).

Thirdness is a generalizing power. Goudge (1950) says that the most prominent illustrations of Thirdness are "generality...meaning, representation, mediation, and thought or inference" (p. 93). Levi (1962) similarly describes it. All aspects of experience, he says, point beyond themselves, stand for something beyond the immediate, symbolize ideas. "Thus whenever there is

⁵I am using here the edition of Peirces' selected writings edited by J. Buchler.

generality, whenever individual elements in experience symbolize classes, or permit generalizations, Thirdness is present" (p. 142).

Although these categories have been separated by definition, they are, in fact, not so sharply separated. We may, in regarding an object, perceive it in one or all three of these ways. Levi (1962) explains it this way. If, he says, we look at a cloud, and see it as a

dense black ellipse...we are attending to its Firstness. If we see it as moving, pressing against the atmosphere, or as blotting out the sun, we are attending to its Secondness. If we regard it as a sign of rain, then meaning is primary and we attend to its Thirdness (p. 142).

Similarly we may find in any one poem or poet a disposition towards one of these modes of perception. Imagists poems, for instance, are concerned with Firstness, with the quality of appearances, with the immediacy of experience. Donne, with his violent juxtapositions, his concern for polarities, is primarily a poet of Secondness. Whereas Frost's poems seem to combine Firstness and Thirdness. They are on the surface about the quality of immediate experience, but they always transcend the immediacy of the particular experience of the poem. He is in his poems concerned with the transcendental meanings that the objects of everyday experience point to.

Imagination Is Stylistic

Stylistic imagination is concerned with the style of the language of literature as a medium of expression. It is concerned, as Barfield (1952, p. 41) observes, with the way language is used to create beauty and pleasure.

Wheelwright (1954) sees the stylization of poetic language as "an imaginative emphasizing of certain features and toning down of others in accordance with the rhythmic life of the language itself" (pp. 85-86). He further defines style as "poetry's playful demonstration of the properties of the medium" (p. 85). One thinks of the broken lines of Cummings, and some of Herbert's poems, written in the visual form of their titles. For example, his "Easter Wings" is so written that the two verses become a pair of wings, and "The Altar" is in the form of altar. One thinks also of the playful use of language--the puns, the strange words, the nonsense words, the lilting refrains--of much children's poetry. Much modern poetry reveals a search for new ways of manipulating language for artistic purposes. Often, as Birney (1969) points out, punctuation is used functionally or not at all. Many poets, in the manner of Herbert, try to give their poems a visual effect. This is done by writing the poem in the form of its content, as Herbert did, or by using variations of type faces and sizes to indicate voice tones, and by combining art and writing on the same page. Some poets are creating poems by collecting words, phrases, and paragraphs from newspapers and advertisements and combining them in the manner of pop art to create a particular effect--irony, satire, humour. It must also be remembered that poems are no longer confined to books. They are appearing on furniture, art, and on mobiles. The poet, the artist, the sculptor are beginning to work together to manipulate different media to form exciting forms of art, to "bridge the gap between High and Low culture, by offering subject matter immediately relevant and true to ordinary peoples' lives" (p. 82), and by trying to get the creations

off the shelves, into one's everyday experiences.

Imagination Is Metaphoric

"It is," says Miller (in Frazier, 1967) "apparently the basic nature of imagination to see one thing in terms of another" (p. 29). In these words Miller is defining the metaphoric nature of imagination. One must be careful, however, not to equate metaphor as used here with the definitions usually given by grammar books and dictionaries. It is more complex and profound than these definitions indicate. Metaphor is more than a means of ornamentation. As Lewis (1965) suggests, it tells us of the "unity underlying and relating all phenomena" (p. 34). It is, he says further, "a three-cornered relationship" (p. 35). That is, a poet who tells us about A by comparing it with B, is not only enriching our experience of A and B, but is also creating a new experience C, the relationship between A and B. It is in this way that metaphor makes us aware of new aspects of our environment, and reveals the underlying unity of existence. Wimsatt and Beardsley, (1962) express the same point:

For behind a metaphor lies a resemblance between two classes, and hence a more general third class. This class is unnamed and most likely remains unnamed and is apprehended only through the metaphor. It is a new conception for which there is no other expression (p. 79).

Metaphoric imagination is, then, a creative power that, through image, analogy, metaphor, juxtaposition, and simile, creates order and unity. It is what Coleridge in his Biographia calls a "fusing," "esemplastic" power, one that does not deal in clichés, but rather looks for and achieves newness, thus disturbing our

preconceptions, changing our conceptions of reality. The important point to be emphasized here is that metaphor is not a means of linguistic embellishment; it is a way of knowing, of crystallizing new relationships. Wheelwright (1954) says that it

quickens and guides man's associative faculty, keeps it in athletic trim, and thus actually generates new meanings (p. 100).

Imagination Is Archetypal

Little needs to be said about archetypal imagination because it has affinities with the metaphoric, and will be discussed again in a later chapter. Like metaphor, archetype is the product of a "fusing" power, and appeals to one's sense of and desire for order and pattern. Wheelwright (1954) defines archetypes "to be preconsciously rooted symbols inherited...from 'the dark backward and abysm of time,' equipping our...imagination with an ancestral dimension (p. 92). They are, therefore, symbols that point beyond their particular context, appealing to all mankind. They are embodiments of the universal in the particular. A particular character becomes a universal saviour figure; a particular object or event represents evil, darkness, chaos; a particular journey becomes the quest of every man for happiness. Individual characters, objects, events, actions looked at this way take on a wider, deeper significance. They are no longer disparate, unrelated, but become a part of the great communal life of man. The reader of literature, then, as Lewis (1965) points out,

is brought, however remotely, into touch with communal experience, general truths which have eternally bound mankind together. He is 'withdrawing from his fellows into the world

of art, only to enter more closely into communion with humanity' (p. 144).

In this way he builds up a unified view of the world. The reader who recognizes archetypes is one who makes connections, who, to some extent, participate in the unity of man.

Imagination Is Emotional

There are at least two other aspects of literary imagination which need to be mentioned. One is its emotional nature and the other is that it takes on many forms. Miller (in Frazier, 1967) discusses imagination and its relationship to feeling in these words:

In deep and subterranean ways, emotions are involved with the felt-truth that an imaginative participant carries away from the experience of any work of literature. There is, then, an imagination of the emotions (p. 31).

Hazlitt (in Bate, 1952) emphasizes the emotional aspect of imagination by describing it in terms of sympathy and passion (p. 303). He sees sympathetic imagination as an identification with some aspect of reality which enlarges one's sensibilities. Shelley (in Bate, 1952) makes the same point. He considers imagination to be the identification of oneself with "the beautiful, which exists in thought, action, or person, not our own" (p. 432), and which in turn enlarges the mind. Wordsworth (in Bate, 1952) also stresses the importance of feeling, and calls imagination the "feeling intellect." Imagination, then, is not just intellectual, it combines head and heart, feeling and intellect. This feeling aspect of imagination is important in the study of literature because literature is especially

concerned with feeling. It is not much concerned with positing a particular philosophy, or a set of principles, nor with imitating or reflecting reality. It rather shows us how it feels to hold a certain position, to be in a certain situation, how it feels to see reality in a certain way, all through the imaginative use of language. If we consider seriously the feeling aspect of imagination, the emphasis in the study of literature will shift from learning about literature, from categorizing to involvement in learning, to possession of literature, to participation in the life of feeling offered by literature.

Imagination Is Expressed in Many Forms

Finally, literary imagination expresses itself in many ways--myths, fairy tales, legends, lyrics, narrative poems, nonsense verse, riddles, stories. It is not important that a student memorize these. What is important is that he realize that the imagination uses each to express differently some aspect of reality, of experience; that their different forms allow the writer to do different things, and that even within the same forms each writer expresses a unique perspective.

V. SUMMARY

This chapter emphasizes the importance of imagination in the life of man, and claims for it a central place in education. It also stresses that imagination is a quality that all possess in some degree, and that it is not to be equated with, though it does not exclude, the imaginary and the unreal. Instead it

suggests that imagination is a creative faculty, grounded in reality, revealing to us its inner form, its essence. Imagination makes connections and therefore reveals to us the unity of things. Its language, unlike that of science, is non-discursive. It is open and more indirect, and through its use of metaphor, symbol, paradox, is better able to express the unique in experience. Imagination also implies creative openness, a sense of wonder, a peculiar sense of awareness of reality in its fullness. More specifically imagination may be regarded as confrontative, stylistic, metaphoric, archetypal, emotional, intellectual, and as being expressed in many forms.

CHAPTER V

THEORIES OF LITERATURE

I. INTRODUCTION

Frye (1964b) complains that

the conceptions of the arts and sciences which are presented to children in school are not those that contemporary scholars regard as being in fact the elementary principles of those subjects as now conceived (p. 11).

He admits that the mathematics curriculum has recently begun to reflect the modern view of mathematics. But "other subjects, including English, remain uncoordinated, based on ad hoc principles" (p. 11). If the literature curriculum is to reflect the best that is thought and said about literature, then it must be informed by modern concepts of criticism; that is, its conceptual framework must grow out of a complete, and up-to-date concept of literature.

In Chapter III a discipline is defined as having four basic characteristics: a conceptual structure, a syntactic structure, a domain, and its own peculiar stance toward man and reality. This chapter, to define more precisely the contribution of criticism to a literature curriculum, will discuss criticism under the same headings.

II. CONCEPTUAL STRUCTURE

The conceptual structure of a discipline is the most important of the four characteristics defined. It is so because it really determines the other three. It guides inquiry, helps one ask appropriate kinds of questions, helps one determine what is relevant or irrelevant in the discipline, and it defines more fully the nature of the discipline. In Chapter III, conceptual structure is defined as the full set of ideas in a discipline at any one time, a body of conceptions, a tentative theory; one that is up-to-date, and comprehensive enough to reflect the richness and complexity of the subject. This suggests that the conceptual structure of a discipline is not static, that it has a history, is changing, and that there may be disagreement about what it is. It is obvious, then, that the task of defining a conceptual structure is not merely one of identification; it is rather one of search, of exploration and of synthesizing. From that point of view one must examine several theories of criticism, and one must begin in the past.

Plato, having expelled the "honied muse" of poetry¹ from his ideal state, issued a challenge to all who would defend poetry:

And we may further grant to those [poetry's] defenders who are lovers of poetry...the permission to speak in prose on her behalf; let them show not only that she is pleasant but also useful to states and to human life (in Bate, 1952, p. 48).

¹It should be pointed out here that Plato, as well as Aristotle, Sidney, and others mentioned in this chapter, used the word "Poetry" to designate imaginative writing in general. Poetry to Plato was a fictional creation. Sidney held a similar view, describing Plato's dialogues as poetry.

Plato had already condemned poetry as the mere imitation of an imitation, or as being twice removed from reality. Reality for Plato was an ideal form, so a poem about a tree would be nothing more than an imitation of a tree which itself was a copy of the ideal tree. Aristotle answers Plato by saying that man is an imitative creature and that imitation brings delight and instructs. Poetry, he says, because it tells what may happen, is more philosophical and a higher thing than history which only relates what happens. Horace (in Bate, 1952) also sees the end of poetry as instructing and delighting the reader. Sidney's (in Bate, 1952) thesis is similar:

Poesy therefore is an art of imitation... that is to say, a representing, counterfeiting, or figuring forth--to speak metaphorically, a speaking picture; with this end, to teach and delight (p. 86).

This view of the dual function of poetry, with more or less emphasis on one of them, persisted into the eighteenth century. Dr. Johnson (in Bate, 1952) emphasizes instruction: "The end of writing is to instruct; the end of poetry is to instruct by pleasing" (p. 210).

What specifically is the nature of this didactic-hedonistic view of literature? Aristotle, Horace, Sidney, and Johnson say that the proper end of poetry is instruction because it holds up a mirror to nature and can imitate what may be. Sidney (in Bate, 1952, p. 86) says that poetry teaches because it imitates the "excellencies of God," deals with philosophical matters, and presents what may be or could be. In other words, these writers claim that the truth of poetry is propositional truth. Stated simply, poetry, they say,

offers useful lessons, and desired moral truths, that its proper function is philosophizing, that what is important is content, and that a poem is good because it offers good advice.

However, these authors realize that poetry is more than content, that it does more than show the way; sermons and philosophy do that. But poetry has an advantage over philosophy. Sidney (in Bate, 1952, p. 92) explains that poetry not only shows the way, but it also "giveth so sweet a prospect into the way, as will entice any man to enter into it." Poetry, then, is not only profitable but also pleasurable. It has more appeal than philosophy; its words are set in such a "delightful proportion" as to hold

children from play, and old men from the chimney corner.
And, pretending no more, doth intend the winning of the mind
from wickedness to virtue: even as the child is often brought
to take most wholesome things by hiding them in such other as
have a pleasant taste (Sidney, in Bate, 1952, p. 92).

There are some objections to this didactic-pleasure theory of literature. First, the didactic part of the formula puts all the emphasis on content. It reduces even complex works of literature to a simple statement of its theme or moral. It takes attention away from the work as art. The moralists come to poetry on their own terms not poetry's. Poetry is regarded as valuable because of the value attached to some position or theory external to it, held by the critic or reader. In this view a poem is acceptable if its moral is acceptable, and an unacceptable theme makes the poem unacceptable. In other words, if the content of the poem does not agree with the reader's, the work is rejected. This theory suggests that a Protestant could not accept the poetry of Dante, or

a Buddhist the poetry of Milton. Since this is generally not so, there must be more to literature than the didactic theory can explain.

The pleasure aspect of the didactic-pleasure formula emphasizes language, but it is language that is discursive, whose main function is to communicate pleasingly propositional truth. Here language becomes merely a form of embellishment, a sugar-coating on the moral pill. As Brooks (1958) points out in a statement reminiscent of Sidney's, "the characteristics of poetry-rhythmical language, figures of speech, stories and dramatic situation," become "a kind of bait that leads the reader to expose himself to the influence of the 'truth' contained in a poem" (p. xlviii).

The combined didactic-hedonistic theory divides poetry into form and content. It suggests that the content or thought of the poem is first prepared before it is written, that the writer's intention is clear from the start, and the complete form of the poem is merely the thought dressed in language. Language, then, is clothing for the thought, and is, therefore, playing a passive role. This theory ignores the fact that language is creative, that language, instead of being merely the dress of thought, helps bring thought into being, helps to crystallize, to create for both writer and reader a new experience. Krieger (1963) explains it this way:

Clearly, then, ... language must be considered as a formative factor in the complex process of creation. I must say that the poet's original idea for his work, no matter how clearly thought out and complete he thinks it is, undergoes such radical transformations as language goes creatively to work upon it that the finished poem, in its full internal relations, is far removed from what the author thought he had when he began (p. 23).

This notion of the creativity of language directs our attention away from the duality of form and content to organic unity, to relationships, to the poem as a network of interconnections.

This pragmatic view of literature, with its concern for influencing the reader, characterizes much criticism even through the eighteenth century. But during the Romantic period, says Abrams (1953), the theorists of literature surrender up traditional definitions of poetry as a "mirror of truth, or as an art for achieving effects on an audience" (p. 326). Attention now moves from the audience to the poet and the process of creating the poem. The function of poetry is no longer regarded as the communication of propositional truth--morals, or information dressed in fine language. Instead it becomes the expression of the writer's feelings and emotions. "Poetry," says Wordsworth (in Bate, 1952), "is the spontaneous overflow of powerful feelings" (p. 344). Shelley (in Bate, 1952) is even more self-indulgent. He describes the poet as "a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds" (p. 431). In other words, poetry is no longer regarded as a means of persuading the mind of the reader; instead it becomes the poet's cry of emotion. That is not to say that poetry is regarded as a completely "unilateral activity." For, as Abrams (1958) points out, the expressive theory of poetry implies "that poetry is an interaction, the joint effect of inner and outer, mind and object, passion and the perceptions of sense" (p. 51). This suggests that literature is not an imitation of nature, or the mere reflection of manners and social conditions. Hazlitt (in Bate, 1952) sums up this position in these words:

Neither a mere description of natural objects, nor a mere delineation of natural feelings... constitutes the ultimate end and aim of poetry.... The light of poetry is not only a direct but also a reflected light, that while it shows us the object, throws a sparkling on all around it (p. 304).

Whereas science, with its emphasis on analysis, insists on the distinction between subject and object, poetry, the Romantics say, brings the two together and unifies experience. The metaphor for literature is no longer the mirror but the lamp.²

It does not just reflect; it transforms. Poetry, being of the imagination,

represents objects, not as they are in themselves, but as they are moulded by other's thoughts and feelings, into an infinite variety of shapes and combinations of power (Hazlitt, in Bate, 1952, p. 304).

Coleridge (in Bate, 1952) also sees poetry as more than a reflection. He sees it as the

reconciler of nature and man. It is the power of humanizing nature, of pushing the thoughts and passions of man into everything which is the object of his contemplation (p. 393).

It follows from this view that language is not just an embellishment, a means of dressing up some thought. Instead it grows out of and crystallizes genuine feeling. Wordsworth (in Bate, 1952), for instance, repudiates the notion that poetry is ornamental; he rejects figures of speech as a mechanical device, and uses them only when prompted by passion (p. 338). Wordsworth, says Abrams (1953), insists "that the overflow of feeling be spontaneous, and free both from the deliberate adaptation of conventional language to feeling and from the

²See Abrams' book The Mirror and the Lamp, 1953.

deliberate bending of linguistic means to the achievements of poetic effects" (p. 113). The key terms in the expressive theory are "myth," "imagination," "organic growth," all of which suggest that language is not, as in the imitation theory, passive, but it is a creative force in poetic creation.

Although the Romantics do not consider literature to be didactic, they still consider it to have a moral purpose. Wordsworth (in Bate, 1952, p. 337) makes it clear that his poetry has a "worthy purpose." But this purpose is effected without preaching. It influences human betterment

by expressing, hence evoking, those states of feeling and imagination which are essential conditions of human happiness, moral decision and conduct. By placing the reader in his own effective state of mind, the poet, without inculcating doctrines, directly forms character (Abrams, 1953, p. 329).

This is a long way from the didacticism discussed by Sidney and Dr. Johnson, both of whom expected an author to state a doctrine explicitly, to demonstrate morality. In contrast Shelley abhors didactic poetry, yet one of the most eloquent statements in his Defence is on the moral nature of poetry. Ethical science, he says, is moral in that

it propounds schemes and proposes examples of civil and domestic life.... But poetry acts in a diviner manner. It awakens and enlarges the mind itself by rendering the receptable of a thousand unapprehended combinations of thought (in Bate, 1952, p. 432).

Wordsworth also takes the social and moral purpose of literature seriously. He says it strengthens the feelings and refines sensibility. Poets, he says,

describe objects, and utter sentiments, of such a nature, and in such connection with each other, that the understanding

of the Reader must necessarily be in some degree enlightened, and his affections strengthened and purified (in Bate, 1952, p. 337).

To Shelley and Wordsworth, then, as to others like Hazlitt and De Quincey, literature is moral, not because it pamphleteers, but because it develops sympathy and refines sensibilities.

The expressive theory made some important contributions in the historical development of a conceptual structure of literature. First, it helped us move away from the naive notion that literature was philosophical principles, morals, or information dressed in pleasing language. In doing this it also eliminated the duality of form and content. It stressed the view that the literary work was an organic whole, and that language was a creative power. It also made room for feelings in literature, and thereby distinguished between literature and other forms of writing. In this way it tried to identify the unique nature and function of literature.

However, this theory is not without its weaknesses. It sometimes over-emphasizes feelings, often defining poetry as a form of the poet's self-indulgence. It is difficult to see, for instance, how Shelley's poet as nightingale singing to cheer his own solitude (in Bate, 1952, p. 431), can do anything to enlarge the mind or the imagination of the reader. Also, in emphasizing the poet and the process of creation, it often ignored the work, its medium and structure, Shelley's notion that poetry is created by inspiration, without study and labour (in Bate, 1952, p. 439) certainly does not call attention to the form and structure of the work. Further, as Wimsatt and Beardsley (1962) point out, the expressive theory in stressing self-expression gave rise to the "intentional fallacy," which says

that a poem is successful if it does what the author intended, or one appreciates the work if one understands the author's intention. This view assumes that one can always know the intention of the author, which is empirically impossible. It also assumes wrongly that the author always knows and can explain fully what is in his work. The fact is that a good critic may be able to show that a given work says much more than the author consciously intended, that a work has an existence independent of the author. Finally, although a poem may be personal, it is usually dramatic; the speaker, even in a lyric, may not be the poet. We ought, therefore, "impute the thoughts and attitudes of the poem... to the dramatic speaker" (Wimsatt and Beardsley, 1962, p. 5), rather than to the poet.

In the early twentieth century there develops what is called New Criticism. It begins, as Mandel (1966) asserts,

in reaction to nineteenth-century expressive theory, in revulsion to the cult of personality in art, in an attempt to focus attention almost exclusively on the work itself (p. 29).

Eliot insists that poetry should be considered as poetry and not as something else. He emphasizes objectivity and calls attention to the medium of expression rather than to the personality of the poet (in Bate, 1952, p. 528). MacLeish (in Friedman and McLaughlin 1961) crystallizes the notion of a poem as an independent object, separate from life, in this aphorism "A poem should not mean/But be." And Brooks (1947, 1958) asserts the primacy of pattern, and the structure of meanings in literature. This whole movement stresses that poetry is not a reflection of the real world, and is not concerned with morality. It

regards literature as a world in itself, an alter mundus, with its own laws and structure. The task of the critic is to discover and understand these laws and structure. This implies looking for patterns of organization in syntax, sound, images, metaphors, symbols, paradox, irony, and events.

Few would disagree with the view that New Criticism has performed a valuable service for literature. It has helped us see that the language of literature is not discursive, is not literal, and that, therefore, literature differs from history, or morals, or philosophy, however much they may be related. It has, in emphasizing the structure and unity of a work, eliminated the duality of form and content. Related to this, it has put paraphrase in its place. It has shown not so much that one cannot paraphrase a work, but that no paraphrase represents the total meaning of the work. Brooks (1947) states the case succinctly:

The truth of the matter is that all formulations lead away from the center of the poem--not toward it; that the "prose sense" of the poem is not a rack on which the stuff of the poem is hung; that it does not represent the "inner" structure or the "essential" structure or the "real" structure of the poem (p. 199).

The fact is that any paraphrase is a weak description. It does not communicate the tone, the attitude, the feelings, the stance of the work. To get these one must go to the poem. New Criticism has, then, called our attention to the work and away from things external to it, whether that be philosophy, biography, or history.

There are those, however, who complain that this formalistic approach has too often developed into a kind of cerebral game, and has resulted in "the substitution of ingenuity for insight" (Gerber, 1967, p. 354). Abrams (1958,

p. 11), believing that literature should engage the whole mind, including "moral beliefs and values deriving from our experience" in the world, complains of the detachment of this approach to criticism. For the New Critics in insisting on the independence, the autonomy of a work, have cut it off from reality, and have made of it a closed form. And, as Lemon (1965) observes, the theory of closed form, while it leads to close analysis, and therefore to better understanding and appreciation of the poem, nevertheless ignores the fact that

Poems are made of words, and, whether we like it or not, words are worldly things. They bring their references with them... and their references are to the outside world. Once inside the poem, they may point only indirectly to the world outside, but they do point (p. 109).

If they do so point outward into experience, it seems that the detachment of the New Critics will not do; that it is important for us to "view the work as grounded in experience requiring our total engagement for understanding and enjoyment" (Gerber, 1967, p. 356).

One other criticism of this approach is that it deals mainly with the individual work and its structure, but does not suggest any

informing or structural principle which would enable us to say anything about both individual works as such and their relationship to one another (Mandel, 1966, p. 35).

One theory that does say something about the individual work and also concerns itself with literature as a verbal world, made up of unique works, is the archetypal approach.³ For our purpose the best way to approach the archetypal

³See page 69, Chapter IV for a brief discussion of archetypes.

theory is through a short discussion of Northrop Frye, its most influential exponent. Frye is known primarily as a critic who is concerned with developing a systematic, comprehensive structure of criticism. He visualizes a science of criticism, a systematic structure of knowledge existing in its own right, derived inductively from literature:

If literary criticism exists, it must be an examination of literature in terms of a conceptual framework derivable from an inductive survey of the literary field (Frye, 1957, p. 7).

To construct this systematic structure a central hypothesis is needed, "which like the evolution of biology, will see the phenomena as parts of a whole" (Frye, 1963a, p. 9). This hypothesis is the "assumption of total coherence" (Frye, 1963a, p. 9). Until criticism realizes this coherence, Frye says, it can never become a "totally intelligible body of knowledge" (1963a, p. 10).

To understand anything of this system one must begin with Frye's notion of archetypal or conventional language. Here conventional means typical or recurrent. He writes: "In its use of images and symbols, as in its use of ideas, poetry seeks the typical and recurring" (1963a, p. 57). Frye is saying that although a story may be original, there is a sense in which it is conventional, a descendent. It is so because it uses the old literary conventions. That is, "literature can only derive its forms from itself; they can't exist outside literature any more than musical forms like the sonata and the fugue can exist outside music" (1963a, p. 15). He is saying that literature imitates other literature, that no author can write in a form completely outside the conventions of literature as it now exists. Literary genres, for instance, are few and traditional. Many of them have their origin in

primitive literature. "Poems used for different occasions, war songs, funeral laments, lullabies, become traditional literary forms" (1963b, pp. 13-14). A writer must work in such a tradition; he must use these and other forms. His originality comes in his individual use of them.

All stories, Frye says, take four conventional shapes: "I think of stories as divisible into four mythoi or generic plots, the romantic, the comic, the tragic, and the ironic" (1964b, p. 16). These generic plots are identified by their heroes, environment, imagery, and the episode which they contain in the natural cycle. Romance, for instance, is usually on a higher plane of existence than ours. The hero has supernatural powers; there is often a suspension of natural laws; miracles and mystery are prevalent. It is identified with summer, suggesting ripeness, triumph. The three main stages of the hero's quest are analogous to the progress of the mythical messiah: the fall, ejection from paradise, the journey, and the return home or salvation. The hero of comedy is on our level or below us. Natural law is upheld. Its season is spring, suggesting a new birth. Its ending suggests a restoration of order, representing the victory of spring (the forces of life) over winter (the wasteland and death). Tragedy's hero is higher than we, though only in degree, not in kind. He is usually a prince or a king. Tragedy is identified with autumn; its archetypal myth is the fall, with Adam as the archetypal hero. The hero of irony is one who does not die because of some basic flaw in his character. He is a random victim. Its phase is winter, representing darkness and dissolution. Floods and chaos characterize its symbols. It is a parody of romance.

It should be pointed out that there is often overlapping; these mythoi are not necessarily independent and discrete. Comedy may blend into satire at one extreme and into romance at the other. Romance may be either comic or tragic, and tragedy may extend from romance to ironic realism.

Neither do the technical means of shaping stories in these mythoi differ much in whatever culture or time they may be written. Frye (1963b) mentions some of the conventions:

Weddings and deaths and initiation ceremonies have always been points at which the creative imagination comes into focus, both now and thousands of years ago. If you open the Bible, you'll soon come to the story of the finding of the infant Moses by Pharaoh's daughter. That's a conventional type of story, the mysterious birth of the hero. It was told about a Mesopotamian king long before there was a Bible; it was told of Perseus in Greek Legend...and its still going strong (pp. 14-15).

As was implied in the description of the four mythoi, the rhythms of literature are also conventional. These rhythms or recurrings patterns have been associated with man's relation with the natural world:

In nature the most obvious repeating or recurring feature is the cycle. The sun travels across the sky into the dark and comes back again; the seasons go from spring to winter and back to spring again; water goes from springs or fountains to the sea and back again to rain. Human life goes from childhood to death and back again in a new birth. A great many primitive stories and myths, then, would attach themselves to the cycle which stretches like a backbone through the middle of both human and natural life (Frye, 1963b, pp. 18-19).

In this way folk tales and myths form a continuum of modern literary stories in which they are reborn. We recognize "Sleeping Beauty" and "Cinderella" in much of present day children's fiction. So, as Frye (1963a) points out, the

themes, characters, and stories that we encounter in literature are a part of "one big interlocking family" (p. 18).

This system, with its emphasis on patterns, similarities, and recurrent symbols enables the reader to understand that literary forms imitate other literary forms, which further helps him to see literature as a whole, to make connections between literary genres with recurrent forms like folk tales, fairytales, and epics. At the same time, although Frye does not emphasize this, it shows literature to be related to life. For this archetypal approach is a civilizing force in that it reveals something of the indivisibility of man, something of the oneness of humanity. Mandel (1966) says that it demonstrates

the unity of the human mind; it suggests a wholeness or completeness of vision in literature which ought to have revolutionary effects on anyone who has become aware of it (p. 45).

One may say, then, that knowledge of the archetypal approach may be regarded as extremely valuable for one's understanding of literature. As Wimsatt and Brooks (1959) suggest, "it constitutes an enlargement of the poet's (and of the reader's) potential resources" (p. 715). This is the most that can be made of Frye's system: it is valuable only as an enlargement of the reader's resources. It cannot seriously be considered as a structure supplanting all others, primarily because it says too little about individual works of literature. Frye is extremely concerned with the general, the typical, with seeing the large design. This concern is emphasized in this statement:

The further back we go, the more conscious we are of the organizing design. At a great distance from, say, a Madonna, we can see nothing but the archetype of the Madonna, a large centripetal blue mass with a contrasting point of interest at its center. In the criticism of literature, too, we often have to "stand back" from the poem to see its archetypal organization (Frye, 1957, p. 140).

This is Frye's usual stance, back from the work. He largely ignores the uniqueness, the particularity of a work. Frye's criticism has a levelling effect on all poems. Differences of tone, mood, and verbal expression largely disappear. One feels always removed from, never allowed to confront the work. This is so because Frye always examines literature in terms of the patterns, symbols, archetypes, and myths that he identifies in his theoretical system. As important as this approach is in giving insight into a literary work, it must be stressed that it is only partial, that it is not complete, that it is just one more resource that any teacher of literature should have at his command if he is to unlock the rich meaning of the work.

Synthesis

All of the theories mentioned here have some contribution to make to a comprehensive conceptual structure of literature, but no one of them is complete. They are all in some respects partial theories. The mimetic theory connects literature to life, but it sees the poet as a mere craftsman, an imitator. It emphasizes content only and neglects the work as art. It sees poetry as information or morals dressed in fine language, and thereby neglects the formative aspect of language in creation. The expressive theory moves away from this naive

notion of poetry as merely reflective or imitative. It sees it as transforming instead of reflecting experience. Poetry in this theory is not just thought dressed up in pretty language but feeling crystallized by language. However, it often overemphasizes feeling, at times to the point of self-indulgence. It directs our attention to the author and not to the work. The New Critics, in reaction to the expressive theory, concern themselves with the individual work and its internal relationships, but they reduce it to a closed form, independent of experience. The archetypal approach accounts to some extent for literature as an independent world while being socially significant. But too often the archetypal critic becomes a categorizer of patterns and symbols, looking for the large design without actually confronting the individuality of the work.

The problem is to synthesize the ideas of these theories into a comprehensive conceptual framework. This conceptual framework, if it is to regard literature as significant, must account for its relationship to life without being a mere imitation. It must see it as significant and moral without being blatantly didactic, as not just paraphrasable thought or just the expressions of form, but both, each informing the other. It must see it as independent with its own internal structure while at the same time pointing outward to reality. It must consider the uniqueness of the individual work as well as the whole of the literary cosmos.

There seem to be two extremes. The mimetic theory postulates that literature is significant because it imitates things that are significant. But it does not as Lemon (1965, p. 181) says, explain why we prefer the imitation to the real thing. This theory also says that literature is moral because it imitates

what should be, in which case it preaches, something which the priest does better. At the other extreme are those who tell us that literature says nothing about life, who isolate aesthetic qualities--irony, paradox, symbol--for study, or those who say that literature is useful only insofar as it gives us pleasure. Both of these positions lead us to a dead end. They are both saying that the study of literature is not a very serious activity, that it can have no effect, no influence on the way we conduct our lives. The first of these "threatens...to commit us to the concept of a poem as a language game...insulated from essential human concerns" (Abrams, 1958, p. 9). The second denies that literature has a cognitive function, denies that it communicates knowledge. Moreover, as Kreiger (1963) points out,

if we view the matter from the standpoint of society and culture, from the standpoint of men's other and more time consuming activities, we must recognize...that art considered as pleasure-provoking only...may not seem sufficiently important to justify all the effort men have put into creating it...and all the effort societies have put into sustaining it (p. 174).

This is not to say that literature should not be enjoyed or be pleasurable. In fact, some children's poems, like riddles, rhyming games, nonsense verse, may be mainly read for their verbal charm or their puzzling quality. These poems are perhaps the least cognitive of all poems. Only to a limited extent do they point outward to the real world. But it would be wrong to assume that all poems should be so regarded. It is true that some poets try to write poems to approach music, with a minimum emphasis on meaning, but few, if any, have succeeded in writing a satisfactorily meaningless poem. The meaning in Edward Lear's

nonsense verse may be elusive but it is not absent. The point to be made is that literature does more than titillate the senses through rhythm, rhyme, characters, or action.

Neither of these positions will do. It is the assumption of this thesis that literature does not just reflect, but creates, transforms; it is not completely independent of life, nor does it just give us pleasure; it says something important about life and the way we live it. This position reflects Coleridge's definition of imagination in that it accepts the view that the poet creates order out of the chaos of reality. This order is no mere imitation; it is the crystallization of a new encounter, a new perspective. Each work reveals some aspect of reality from a new point of view; it does not present literally what is out there, rather it describes it as it is conceived by human imagination. The lyric, for instance,

Seeks to seize in flight and hold fast a unique, fleeting,
never-to-recur state of awareness. It springs into being in a
single moment and does not look beyond the moment (Cassirer,
1961, p. 84).

In Lemon's (1965) words, the literary work is thus seen as a "symbolic form, an interpretation of reality rather than a representation of it" (p. 183). This view, as he further elaborates, explains both the autonomy of literature and its relationship to life:

Because a symbolic form is an interpretation, it is creative-- it remakes the shape of reality; and because what is interpreted is reality, its consequences extend beyond itself (p. 183).

Kreiger (1963) defends a similar position. He asserts the autonomy of literature while claiming that this theory does not divorce literature from life but rather enables it to reveal life in a unique, fresh way, "a revelation it could not manage were it not autonomous, were its relations to life as immediate as they are in more referential forms of discourse" (p. 21). The literary work, then, is autonomous because, in contrast to other "more referential forms of discourse," like philosophy, or history, its relations to life is less immediate and direct than theirs. What it describes or presents is not expected to accord with the facts as history does. In this sense its language is, what Frye (1957) calls, "hypothetical" (p. 350). Its forms do not reflect life, they imitate other literature. These forms do not analyse and abstract reality; they create, to use Lemon's (1965) phrase, "order-in-reality" (p. 184). Literature also has a measure of autonomy, as Frye (1957, p. 74) says, because its direction of meaning is in varying degrees inward. That is, although the verbal symbol is conceptual and, therefore, to some extent centrifugal, there is a sense in which "the meaning in the verbal structure cannot be understood without relating it to the verbal structure as a whole" (Frye, 1957, p. 247). This means that there is not a simple one-to-one correspondence between the symbol and the object which it describes. The symbol takes on richer meanings because of the structure in which it occurs. For instance, the word "tyger" in Blake's poem by that name, apart from directing our attention to the animal, also may represent energy, fierce beauty, evil, pure impulse, or mysterious power. These are only understood in the context of the poem, and to catch these reverberations of meaning, one must know

something of the structure of the poem.

Although literature is to some extent autonomous, it cannot generally be regarded as separated from life. And it cannot be so regarded for at least two reasons. First, it is motivated by and grows out of experience. No author writes without an encounter with some aspect of reality. Second, its medium is language, which, though it may be used differently from the more discursive language of everyday--more intensely, more exactly, hypothetically--is a convention of society. Lemon (1965) sums up this position in these words:

Ultimately, the poem begins and ends in reality; but mediately it begins and ends in language. As the poet attempts to organize reality (or his experience of it) verbally, he is also forced to organize it in the mode of his medium, to follow those laws of organization common to those who use his language. Thus not only the experience of the poet, but the method of expression, both begins and ends in the great world and is designed to empty into it (p. 196).

Thus works of literature make statements about life, however trivial or profound they may be. This being so, literature becomes a significant force in one's life, although this may not be in any blatantly didactic sense. From the point of view of the archetypal approach it helps give us a unified view of the world, and a sense of the oneness of man. Literature is also significant in that it has what Ong (in Abrams, 1958) calls a "calling quality." That is, "literature exists in a context of one presence calling another" (p. 94). The work, in other words, is another voice calling, inviting us to share a particular response, insight, or feeling. In this sense knowledge is shared, and we become more aware, more alive to what we may have never experienced or only vaguely known. In this way literature is moral; not that the author directly states a moral position

but that in his choice of subject, his selection of details, and through form he communicates a moral attitude toward the world. This moral attitude cannot be completely separated from form, for, as Winters (1947) asserts, "the creation of a form is nothing more nor less than the act of evaluating and shaping...a given experience" (p. 20). Literature allows us to enter, to participate in this ordered experience. The power of the poet, then, does not lie in his ability to generalize, to abstract, to preach; it is rather an "experiential power, the power that comes from alert living and imaginative apprehension and quick strong feeling" (Birney, 1969, p. 66). To enter into the presence of this power is to have one's mind quickened, and one's sensibilities refined.

Summary

Literature, then, is not mere imitation; it creates and transforms. It is to some extent independent, yet related to life. It is not just sermons dressed in fine language, yet it is moral. Its end is not primarily pleasure, yet, as Brooks (1963) says, any healthy use of it should be pleasurable (p. 3). It is a power to be possessed, yet some analysis, not as a game, but as an aid to knowledge and understanding, is necessary for full possession. It is made up of independent, unique works, yet together they form a whole, a verbal universe, the understanding of which gives added significance to the individual work.

III. SYNTAX

The syntax or mode of inquiry of a discipline was earlier defined as the way the scholar treats his data; the way he seeks for and discovers knowledge in his discipline. In each discipline this is done differently. The scientist, for example, is concerned with the particular event or object in order to make generalizations; but the literary critic is primarily interested in the unique object for itself. The historian (Phenix, 1964a, p. 237) is also concerned with the particular event, but it is an event of the real world, and he is obliged, in his presentation of it, to be true to historical events. The literary critic, because he deals with fictional events, is not looking for facts or information. If he were to be primarily interested in either of these, he would be overlooking much of the richness of the literary work and would be ignoring it as work of art. The first point to be made, then, is that the prime concern of the critic or reader is with the individual work. Phenix (1964a) also emphasizes this point:

Literary understanding...consists in the perception of the work in its singularity, as a particular complex organization of verbal symbols communicating ideational, emotional, and sensuous meanings pertaining to that one work alone (p. 178).

The first step, then, is to come to the work without preconceptions, open, ready to let the work speak to us. Stafford (1967) says of this,

Literature and the experiencing of it live by an openness to tentative views; every contemporary prejudice or glimpse must be ready to yield to a new one if a reader is to continue to discover as he reads (p. 23).

This is important. We do not, for instance, have to be concerned about openness to the same extent when learning or teaching mathematics. Mathematics has no content; it is all structure. The content of literature is experience--life and death, love and hate, fear and joy. We have all in varying degrees experienced these and so bring to the literary work our knowledge of them. Because of this we often insist on imposing our own view on the author's, and as a result the work is not allowed to speak. Literature also uses the language which we all know and use. We are, therefore, prone to bring to the work preconceptions about how language should be used, and about the meaning of a particular statement. So it is that we speak for the work, but it does not speak to us. To understand a work, to experience fully what it has to offer, we must trust it, must become aware of it as a complete object, with a unique organization, and a unique way of using language.

For a work to be meaningful it must be possessed. To possess a work one must know what it is about, which means further that it must be within, or in some way touching our experience. That is, we must appreciate what the work is calling us to respond to. This may be accomplished, for instance, through discussion, through a presentation in some other media, or through background reading. For example, a discussion of the complexities of war, of personal freedom and state control may help one better appreciate and understand Hardy's "The Man He Killed." Showing art, or film and photographic shots that catch at a particular angle a particular object may aid a student in understanding imagist poems like "The Red Wheelbarrow," or "Metro." And

reading Tillyard's The Elizabethan World Picture may help the reader to appreciate the structure of Shakespeare's histories and tragedies.

This first step has nothing to do with literary criticism. It begins with one's mental set towards the work and it goes no further than exposing oneself to the work--either reading it, having it read or presented in some other form. This is what Frye (1950) calls "a complete surrender of the mind and senses to the impact of the work as a whole" (p. 248).

The second step takes us from the immediate perception of the work to an examination of its structure. This is what Joyce (1963) in The Portrait of the Artist as a Young Man calls "consonantia." He has his hero, Stephen, say that after apprehending the wholeness of a work of art,

you pass from point to point, led by its formal lines; you apprehend it as balanced part against part within its limits; you feel the rhythm of its structure. In other words, the synthesis of immediate perception is followed by the analysis of apprehension. . . . You apprehend it as complex, multiple, divisible, separable, made up of its parts, the result of its parts and their sum, harmonious. That is consonantia (p. 212).

Two points need to be emphasized here. The first is that this analysis is not meant to be a language game, a series of activities in defining and classifying for their own sakes. It serves two functions: one is to reveal the order and aesthetic beauty of the work; the other is to increase understanding of the way it works, to account for its effectiveness or ineffectiveness, to reveal its complexity and richness, to make known the tone and attitude of the work. In other words, analysis is not an end in itself. Its primary aim is to help the reader possess the work completely by developing an appreciation for the more

subtle effects and meanings of the work. At this stage the reader must realize that the language of literature is not factual or literal, that statements are only fully understood in context. In other words, as Frye (1957) says, we are during this stage looking at the work as a unique object, an artifact, "with its own peculiar structure of imagery, to be examined by itself without immediate reference to other things like it" (p. 95).

The starting point of this aspect of inquiry is the elements which make up the literary work. Some of these are: semantics: connotation, imagery, metaphor, symbol, paradox, juxtaposition; pattern: rhythm, rhyme, stanza, euphony, archetypal patterns; narrative: action, setting, characterization, climax; syntax: word order, word position, balance, repetition. Again it must be emphasized that examining these elements in any work involves more than identification, or doing literary workbook exercises. These are techniques peculiar to literature, used for a specific purpose. To discuss these techniques without reference to the function they serve is to make the study of literature a dead issue. For instance, there is more to rhythm than identifying a metric pattern. Rhythm is more basic, more important, more affective than such an exercise reveals. Stauffer (1962) sees it as connected with physiological processes: "Our living is rhythmical--waking and sleeping, inhaling and exhaling, contracting and expending the heart" (p. 194). Phenix (1964a) says it is deeply rooted in nature, "with its alterations of day and night, of seasons, and of growth and decline" (p. 182). Literature, more than any other discipline, makes full use of the rhythmic possibilities of language. Rhythm indicates the

lightness or seriousness of the subject being dealt with. It "rouses our spirits and then dominates and soothes them, holding us as if we were in a trance of heightened awareness" (Stauffer, 1962, p. 192). It manifests the author's sense of order and control. In doing this, according to Stauffer (1962), it creates both intellectual and aesthetic pleasure. Intellectually it pleases by its continuous assurance

that order, control, purposefulness are at work.
Esthetically, its artificiality and formality hold us steadily;
it leads us pleurably into the mood of imaginative contemplation
out of the real world of action and utility (P. 193).

Like rhythm, all other elements of a work are purposeful, used to communicate. They make up the form of the work, and it is through form that we understand the work as an aesthetic, significant object.

Having examined the literary object in its uniqueness, the next concern is with discovering something of the order of literature as a whole, with finding out how the discrete works of literature add up to a total verbal universe. Smith (1964) has compared this aspect of literary inquiry with transformational grammar:

Literature, like language, reflects a recurrent order, and just as no grammarian would describe a language with an infinite list of possible sentences, so we would not describe literature with a list of all possible literary works. The concern of criticism, like that of linguistics, is with the grammar of its object, with the underlying system of regularities which permits the generation of an infinite number, a variety of literary structures (p. 25).

This "underlying system of regularities," Frye (1957) says, must be derived from literature inductively. This implies standing back from literary works with

a view to discovering recurrent patterns and symbols. These Frye (1957) calls archetypes, which connect one work with another and thereby help "unify and integrate our literary experience" (p. 99). For instance, as different as The Odyssey and Huckleberry Finn are, they have things in common. There are the journey, the narrow escapes, the adventure, the disguises. Though continents separate them, and though they developed out of different times, different social and political conditions, they are both in the epic tradition and therefore similar. This is not to say that they are not unique. It is to say that in spite of their differences and particularities, they are related. It is the critic's responsibility to detect the archetypal patterns and to make the connections. These are some of the well known archetypal symbols:

Imagery. Water: redemption, mystery of creation, fertility.

Sea: eternity, death and rebirth, infinity.

Rivers: life, time.

Sun: energy, wisdom, life.

Circles: unity, infinity.

Wind: inspiration, spirit.

Ship: microcosm, journey through life.

Garden: innocence, paradise.

Wasteland: death, hopelessness.

Characters. Women: the good mother, associated with protection, fertility, growth.

the evil woman--witch, sorceress--associated with death and fear.

the beautiful lady, the incarnation of spiritual fulfillment and inspiration.

Men: the saviour, who goes on a long journey, faces great odds and saves the land.

the hero achieving self knowledge. He goes on a journey, is changed through experience, and returns home.

the hero as a scapegoat. He dies in order to atone for the wrongs of his people and so in death restores life to the land again.

Motifs. Evil doing battle against good, love against hate.

Creation of man, the earth, animals (common in all myth).

Death and regeneration, birth and death, the cycle of the seasons.

Escape from time to live in paradise, symbolized by the garden and man's state of innocence before the Fall.

Genres. Frye provides four archetypal literary types--romance, comedy, tragedy, satire--with their correspondent imagery, and their phase in the cycle of nature.⁴

Summary

There are three steps in the inquiry process of literature. In the first mind set is established, and one becomes aware of the work as an order of words. It is a preparatory, pre-critical stage. The second step involves an examination

⁴See page 86 of this chapter for a more detailed description.

of the structure, the interrelationships of the elements of the work. The emphasis here is on the uniqueness of the particular work. The third step is concerned primarily with the grammar of literature, with seeing the underlying order of literature as a whole. These define in a general way the modes of inquiry of literature.

IV. DOMAIN

The domain of a discipline refers to the phenomena with which the scholars of a discipline are primarily concerned. It seems fairly simple in literature to define it as poems, stories, drama, essays, and the like. But, if a description of the domain is to have any influence on the way literature is taught, such simple categorizations will not do. Any satisfactory discussion of domain in literature will have to consider some details about its nature, its characteristics; and these grow out of the conceptual structure, and have to be consistent with it.

The first thing that needs to be said about the domain of literature is that literature is an artifact. That is any work is a unique object created by an artist. It is not a philosophy, it is not history, or religion, or a moral system, although all of these may be related to any given work. For instance, it may be helpful to know something of the biography of an author to understand his writing, and all literature grows out of some historical period, some social or moral climate or position. But these are secondary; the work is not these. It is rather a created object, with some measure of autonomy, with its own unique

order and form. It must, then, be approached as such.

The second point to be made is that the domain of literature takes many different forms. The two basic divisions are prose and poetry. The first of these takes the form of continuous discourse; the second is one of measured lines, and makes more intense use of language. Within these two categories there are other sub-divisions--novels, short stories, essays, plays, lyrics, narrative poems, and the like. Each of these serves a different purpose, uses language differently, has its own peculiar characteristics. The lyric uses language to crystallize a particular feeling, mood, or insight and is, therefore, a

literary form that depends most directly on pure verbal resources--the sound and evocative function of words, meter, alliteration, rhyme, and other rhythmic devices, associated images, repetitions, archaisms, and grammatical twists. It is the most obviously linguistic creation (Langer, 1953, p. 259).

In narrative poetry the same verbal resources are used, but, it seems, not with the same freedom. There is not, to use Huxley's (1963) words, as much "verbal recklessness" (p.36). The language is limited to furthering the action. Langer (1953) gives an example:

Imagery, which is often the chief substance of a lyric poem... is no longer paramount in narrative poetry, and no longer free; it has to serve the needs of the action (p. 261).

Prose fiction, like narrative verse, has characters and action, but its action is larger and its characters are defined in more detail. Nor is its language as condensed, but approaches more closely the language of everyday conversation. This often leads the reader, mistakenly, to take statements

literally, to accept them as the author's own, as his way of giving us information, or expressing directly his views and comments. Prose, like poetry, demands that its statements be examined in the structure of the whole, to do otherwise is to misinterpret it.

Within these specific forms each work is a unique construction. One author may emphasize rhythm, or repetition, or paradox, or juxtaposition, or metaphor. One may be primarily concerned with visual imagery, or the total visual form of the work, another may concentrate on oral aspects of language--alliteration, rhyme, assonance, and the like. So it is that each work has its own identifiable style or form.

The subject matter of literature may be as light as Lear's nonsense lines on the owl and the pussycat or as serious as Milton's epic in which he tries to justify the ways of God to man. The poet does not cut himself off from any aspect of experience. As Ciardi (1957) says, using Cleanth Brook's phrase, there is poetry of "high seriousness," but there is also poetry of wit,

poetry in which the mind most certainly does not live in a cathedral but in the total world, open to all sorts of diverse elements and prepared to take them as they come, fusing fleas and sunsets, love and charley-horses, beauty and trivia into what is conceived to be a more inclusive range of human experience (p. 390).

Some poems aspire to, if they do not quite reach, pure music, devoid of rational content. One thinks of some of the songs of Shakespeare, the nonsense poems of Lear and Carroll, the rhyming verses and games of children. In these the emphasis is on enjoyment derived from sound and rhythm. They seem to exist

only as a dance of words. This is not to say that all nonsense verse is completely devoid of meaning; it is to say rather that its meaning is elusive, less prominent than in most poems. For instance, at the other end of the continuum there are poems like ballads and epics, which have an obvious rational content, in which the resources of language are used less for their own sake.

Literature is never static; it is continually changing. The creative writer, to keep literature alive, must experiment with new ways of expressing changing visions of reality.⁵ It is in this way that they keep the language alive, stop us from sinking completely into the world of clichés, and help prevent the complete hardening of the molds of our minds. The domain of literature, then, is always expanding. No critic, reader, or teacher can ignore this fact.

Although each literary creation must be regarded as a unique object, literary works are not discrete, and unrelated to other works. They are unique yet conventional. Like people, they are individual while at the same time being a part of a larger world, linked, related by common qualities--motifs, symbols, patterns, images. The language of different forms may be different in specific ways, but they all use language expressively. That is, unlike science, which aims "to say only one thing at a time, and to say it unambiguously" (Huxley, 1963, p. 12), literature goes beyond the literalness of science, and the banalities of every-day speech. It tries to manipulate language to express subtleties, complexities, and multi-levels of meaning. Literature, says Huxley (1963),

⁵See Chapter IV pages 67-68 for some observations on experimentation in poetry.

uses language for "the express purpose of creating language capable of conveying, not the single meaning of some particular science, but the multiple significance of human experience" (p. 13). It does this in many ways. In fiction we get this multiple significance through the characters used. Each of them--the innocent, the fool, the wise old man, the sophisticate--gives us his particular view of the same world, thus providing us with an in-depth complex of meanings. In poetry, as well as in some fiction, we experience this multiplicity of meanings through techniques like symbol, contrast, paradox, juxtaposition, irony, metaphor, and archetype.

Literature is also concrete. It arises out of and creates a concrete experience. The scientist uses the concrete for the purpose of generalization. The literary artist, as Huxley (1963) points out, is not concerned with "repeatable experiments and abstraction from experience of utilizable generalizations" (p. 6). His business is the concrete particular, through which he reveals distinctness, essences. Frye (1963b) describes the world of literature in these terms:

Literature's world is a concrete human world of immediate experience. The poet uses images and objects and sensations much more than he uses abstract ideas; the novelist is concerned with telling stories, not with working out arguments. The world of literature is in human shape...where the primary realities are not atoms or electrons but bodies, and the primary forces not energy or gravitation but love, and death and passion and joy (pp. 8-9).

In other words, literature does not try to explain, to philosophize about "love and death and passion and joy" or any other qualities. It creates a particular concrete world in which these may be experienced. In which case the appeal is not to logical reasoning but to the feeling intellect or imagination. Literature,

then, is not an abstraction of an event, it is itself the event, to be understood and possessed.

V. STANCE

The stance of a discipline is the position it takes with regard to man and reality; it is its point of view about man. It is important to identify stance because it defines the force behind the discipline, and should be reflected in one's teaching of it.

The creative artist sees man as a creative, imaginative creature, one who has an active mind which orders and transforms reality. He believes that each man must be free to express his own particular vision. He therefore objects to the manipulation of man as "It," and resists the dehumanization of the machine; for man as "It" or as machine cannot create, he can only be used. Good literature, Hoggart (1964) says, "insists...on the importance of the inner, the distinctive and individual, life of man while much else in our activity...seeks to make that life generalized and typecast" (pp. 32-33). The truth of poetry, claims Spender (1962), is that it assumes the uniqueness of both poet and reader (p. 34).

The literary artist stands against literalness, against the shallow awareness of things. He is open to the world and people, and responds to their uniqueness. He is thus alive to the world, confronting it as "Thou," identifying with it. He reveals concern for life, even when he seems to be condemning what is. His is the language of desire and hope. Hoggart (1964) expresses a similar view:

The attention good literature pays to life is both loving and strict. It frames experience and, in a sense, distances it. But it always assumes the importance, the worthwhileness, of human experience even when--as tragedy--it finds much in that experience evil. So, if a writer is imaginatively gifted, his work helps both to define and to assert that importance, to bring experience up fresh before us (p. 32).

The artist, then, as Birney (1969) suggests, is on the side of life and is essential to its victory (p. 83).

Closely associated with this aliveness and sensitivity to the world is the artist's concern for language as a creative, vital force. He is not satisfied with the impreciseness and banality of everyday conversation. He attempts, in Huxley's (1963) words, to purify language, "not by simplifying and jargonizing, but by deepening and extending, by enriching with allusive harmonics, with overtones of association and undertones of sonorous magic" (p. 13). Consider these lines by Birney (1969):

Blurred in a blot
of laburnum leaves
panther taut
the small Siamese
has willed even her tail's
tip to an Egyptian frieze (pp. 20-21)

The last word in this poem is precisely right. It is a pun, and, as Birney himself says, it suggests the frozen stillness of the cat and the sculptured image of a deified cat. Thus through one word two images of the cat are united into a fuller, more complex whole. The poet is given to making such subtle choices with words. He sees beauty and charm in strange names, unfamiliar syntax, and melodious combinations of sounds. These techniques not only create beauty, but they also

enable the writer to express the strangeness and the newness of experience.

Huxley (1963) calls this free experimentation with language "verbal recklessness."

He says this of its purpose:

Verbal recklessness opens unsuspected windows onto the unknown. By using liberated word-ideas in a reckless way, the poet can express, can evoke, can even create potentialities of experience hitherto unrecognized or perhaps nonexistent, can discover aspects of the essential mystery of existence (p. 35).

Thus the literary artist rejects the positivist's view of language which states that language can only talk about what is empirically or logically possible. He does so because inherent in this position is the notion that there is no knowledge outside scientific knowledge, and that literature is meaningless. The poet claims that literature does yield knowledge, not scientific, philosophical knowledge, but its own peculiar kind, a feeling knowledge. As Brooks (1963) points out, this knowledge does not take the form of facts, or generalizations about facts, or information for solving problems (p. 4). Instead, through literature we participate imaginatively in the problems or events or feelings expressed. Thus literature engages us and we become involved in a multiplicity of experiences. This engagement refines our sensibilities, and creates a deep awareness of human values, of one's humanness. Not only does literature engage us by inviting participation in the experience expressed, but it also engages because it challenges us. It challenges us to see things in a different way, from a different perspective. It challenges us to expose ourselves to a new vision; it challenges our routine, perhaps insensitive, way of seeing things. It also challenges us to commitment. Robson (1964) puts it this way:

We have to find out, and be prepared to reveal, and to commit ourselves sturdily to, what we think funny, or cruel, or wise, or compassionate, or silly, or boring, or good (p. 58).

In this way literature demands that we be alive, active, participating in our development as humans. Literature, then, stands for creativity, for the individual; it stands for life in all its variety; it stands for new visions, and especially, it stands for humanness.

VI. SUMMARY

To develop a literature program one needs to know something of the nature of literature, something of its peculiar quality. The prime concern of this chapter, then, has been to define the nature of literature. It has done this by presenting in some detail the views of literary theorists. These views have been discussed and synthesized under four headings: "Conceptual Structure," "Syntax," "Domain," and "Stance."

The conclusion to the discussion on conceptual structure is that literature does not just imitate; it creates and transforms. It is to some extent independent, yet related to life. It is made up of unique works, yet together they form a whole, a verbal universe. Under "Syntax" three steps in the inquiry process of literature are described. The first of these is a preparatory stage, one in which the work is confronted, in which one becomes aware of it as an order of words. The second involves an examination of the work as a structure, an analysis of its peculiar quality. The third step is concerned with discovering the order of literature as a whole, with seeing how individual works are related.

In the discussion on the domain of literature it is emphasized that literature is not morals, or philosophy, or history; it is an artifact, one that takes many forms. These may range in poetry from narrative poems with an obvious rational content to poems that aspire to music and are devoid of rational content. In prose they may be categorized as novels, short stories, plays, biographies, essays. Each of these forms in both poetry and prose has a different purpose, uses language differently, has its own peculiar qualities. It is also emphasized that the domain of literature is not static. It is continually changing. The literary artist is constantly experimenting with language, thus modifying the old or creating new forms. Under "Stance" it is concluded that the literary artist sees each man as a creative creature, each with a unique personality. He stands against literalness and shallow awareness of things. He reveals a concern for life, nature, and language. He stands for variety, new visions, and for humanness.

CHAPTER VI

THE DEVELOPMENT OF THE CHILD IN THE INTERMEDIATE GRADES

I. INTRODUCTION

In any discussion of curriculum one is obliged to consider what is known about the child for whom the curriculum is to be designed. This is not to say that those concerned with curriculum and instruction should recommend or teach only that which the child claims to like or enjoy. If a teacher of literature sees himself as one whose responsibility it is to motivate children, to guide them into new areas of reading, to open up new areas of meaning, to improve taste and discrimination, it is difficult to understand how he could accept this view. The position of this thesis is that successful instruction requires both understanding of the nature and value of the discipline to be taught, and knowledge of the growth and nature of the pupil to be taught. The ideal curriculum must accommodate both, must effect a reconciliation of knowledge of the discipline and knowledge of the child. The nature of the discipline has already been discussed; this chapter will be concerned with appropriate aspects of child growth in the intermediate grades. Specifically, it will deal with the child's intellectual development, his imagination, his language development, and his reading interests.

II. INTELLECTUAL DEVELOPMENT

Perhaps the most celebrated among the studies emphasizing the intellectual development of the child are those of Piaget. He defines three main stages in a developmental sequence: the sensori-motor stage, the period of concrete operations, and the period of formal operations. Each stage grows out of the preceding one, each increasing in abstractness, with the cognitive structures and operations of each becoming more complex than the one before. At each stage new abilities are developed which extend the individual's ability to control and order his world.

This is really a model of creative intelligence. It shows intelligence to be an active process. Piaget (in Ripple and Rockcastle, 1964) explains:

Knowledge is not a copy of reality. To know an object, to know an event, is not simply to look at it and make a mental copy, or image, of it. To know an object is to act on it. To know is to modify, to transform the object, and to understand the process of this transformation.... An operation is thus the essence of knowledge; it is an interiorised action which modifies the object of knowledge (p. 8).

The child, then, is not a passive agent, having his mental schema organized by the teacher; it is he who performs the operations through which the strange is given meaning and the unknown becomes known. It must be emphasized that this concept of intelligence, like Coleridge's view of imagination, is anathema to receptive, passive learning. Taba (1962) says that it

suggests a new angle for viewing the learning-teaching process. This concept suggests an active mind, which develops as the material in the environment is shaped to promote active formation of concepts, processing of information, and other mental operations, whereas much of teaching leans too heavily on receptive learning and prescription (p. 115).

Most of the children in the intermediate grades are in the concrete operational stage. Their thinking is operational but still concrete in nature. "It is operational in that the child is, to some extent, able to analyse and resynthesise a situation that confronts him. He can go so far as to classify things in accordance with specific criteria" (M. M. Lewis, 1967, p. 168). That is not to say, however, that the child is confined to what is present to his senses.

Lewis (1967) again says:

His thinking remains concrete so long as it is bound to the actual features of a situation--present or absent--rather than free to explore and deal with new and abstract relationships. His thinking is hardly as yet systematised, so that he rarely if ever tests a train of reasoning by applying the touchstone of generally valid principles (p. 169).

This suggests that the child of this stage is able to see in one situation the transformation of another, and is, therefore, able to see similarities and is able to generalize. Blair (1951), after reviewing research in this area, draws a similar conclusion. He says that "children during this period show a rapidly increasing ability to generalize and to use causal relationships" (p. 159). However, the child is not yet able to generalize about, or deal with possibilities not before him or not already experienced. In literature he would not, for instance, be able to grasp fully, or discuss in an abstract manner the concepts comedy, tragedy, or archetypes. However, as Bruner (1960) suggests,

while the child is in the stage of concrete operations, he is capable of grasping intuitively and concretely a great many of the basic ideas of mathematics, the sciences, the humanities and the social sciences (p. 38).

Although the child will not be able to comprehend literature as a verbal universe, nor understand completely how archetypes contribute to this unified concept of literature, he can identify similarities in patterns between one story and another. And although he will not be expected to know details about and definitions of the various kinds of meter, he can understand something of rhythm and its effects in a particular poem. In this way the child can learn concretely some of the basic ideas of the discipline, ideas that will form the basis for more precise treatment in later grades. This latter idea is similar to Whitehead's (1929) view that during this period, which he calls the "stage of Romance," subject matter must be shown with all of its possibilities, and with vividness. At this time things are apprehended in their broad generality, intuitively and concretely (pp. 28-29). The emphasis here is not on precision--definitions of forms, dates, memorizing details about techniques. Instead the aim is to call attention to concrete instances, to simplify ideas, to open up possibilities. Later, in adolescence, will be the time for knowing, and for teaching the subject more exactly and in more detail.

III. IMAGINATIVE DEVELOPMENT

Imagination is an Ordering Power¹

Imagination, we have seen, is a forming power, reducing the chaos of experience to order. The young child has always been aware of order and rhythm in his life. There is pattern in his play; his rhymes and riddles have form; he is

¹See page 57 of Chapter IV for a discussion of this aspect of imagination.

aware of the rhythm of the seasons; he knows something of the order of mathematics, and the form and rhythm of music. Chukovsky (1963) says that chaos "is unbearable to the mind of the child. He believes that there are rules everywhere and he yearns passionately to discover them" (pp. 103-104). It seems, then, natural to assume that the intermediate grade child will be interested in the search for order, in activities that reveal order. Allen and Seaburg (1968) postulate, for instance, that if elementary children are saturated in a particular genre like the folktale, they will develop an intuitive feel for its structure (p. 1043). Vernon's (1948) study seems to support this assumption. She asked children, ages ten to twelve, to construct fairy tales based upon certain pictures shown to them. When they had looked at the pictures they were asked to make up a story about what was happening in it. The object of the study was to find out to what extent the children could free themselves from egocentric ideas and to employ their cognitive and imaginative powers in socialized form. One of the main criteria for evaluating performance, she says, was "their power of remoulding their ideas and images artistically within the fairytale pattern" (p. 110). This ability, she claims, constitutes the basis of all imaginative, artistic construction. She concludes that on the whole the child of ten to twelve years is able to express his ideas in this way; that he is able to express his ideas and images in the consciously understood and accepted pattern of the fairytale. It may, then, be safely concluded that children of the intermediate grades can comprehend something of the order and pattern of fiction or poetry.

If we accept Hourd's (1949) definition of aesthetic experience as the apprehension of pattern, the appreciation of good form, "a feeling of patterning movement, a sense of fittingness in a story" (p. 167), then the little that is known about the aesthetic development of the child also supports the concluding statement of the last paragraph. Lark-Horowitz (1953) concludes from her studies in art that children from nine to eleven years appreciate the beauty of pictures and are interested in technique if they have the opportunity to practise in the medium. She also concludes that appreciation of music and poetry precedes that of visual art objects. Watts (1950) summarized the results of an experiment designed to explore aesthetic preferences as follows: "Gradually after the age of ten or eleven is reached, boys and girls become conscious of beauty in the arts and crafts" (p. 239). He concludes from the study that within the sphere of their interests pupils can be educated to appreciate the best in the arts:

Of the two poems that deal with the same subject, one of poor quality and one of good quality that needs working at before all its beauty is disclosed, they vote after proper study in favor of the latter when asked to state their preference. This effectively disposes of the argument so often heard that one must not analyse any poem which children are given to read and appreciate for fear of destroying their liking for it (pp. 240-241).

He further says that it is nonsense to think that we can enjoy an object aesthetically if we "give over analysing its elements and reflecting as to its meaning, and yield ourselves up to the sensations it will...arouse in us. We fool ourselves in thinking this possible" (p. 232).

The important point to be emphasized here is that aesthetic ability needs conscious development, and that children of the intermediate grades can be led to appreciate form and to like and value works of art that initially had little or no appeal to them.

Imagination Implies Openness²

It has often been claimed that the poet and the child have at least one thing in common--imagination. What writers usually mean by imagination is openness, flexibility, a sense of awe and wonder. They say that both the poet and the child are sensitive to their environment, and both are struck by the wonder and mystery of even the common things around them. This to some extent is true. Certainly when children first come to school they are filled with wonder and curiosity, are without preconceptions, and see resemblances unnoticed by the more practical, prosaic adult. Hourd (1949) found in her study that many more children than we think are poetic. They write with their senses awake and with vision. Wordsworth speaks similarly of the child in his poem "Ode: Intimations of Immortality." As a boy he says he saw "The earth, and every common site" as if "Apparelled in celestial light." Everything was bathed in glory and freshness. Spontaneity characterized his actions. It is this openness which makes it easy for the child at this age to accept the unusual and the strange in their stories

²See page 62 of Chapter IV for a discussion of this aspect of imagination.

and poems. They can easily meet the demands that myth, fairytales, and fantasy make on the reader. Forster (1961) defines these special demands this way:

What does fantasy ask of us? It asks us to pay something extra. It compels us to an adjustment.... The other novelists say "Here is something that might occur in your lives," the fantasist "Here is something that could not occur. I must ask you first to accept my book as a whole, and second to accept certain things in my book." Many readers can grant the first request, but refuse the second. "One knows a book isn't real," they say, "still one does expect it to be natural, and this angel or midget or ghost or silly delay about the child's birth--no, it is too much" (pp. 101-102).

Children of the intermediate grades have no trouble granting the second request of the fantasist. It is not hard for them to suspend disbelief and accept the unusual and the unreal. Kirkpatrick (1920) agrees. He sees the child of this period revelling in the playful use of the imagination, giving things whatever qualities that are to him the most pleasing. In this way the child makes the world into whatever he wishes at a given moment (pp. 98-99). Kirkpatrick goes on to say that his imagination is stimulated by descriptions of objects or events which contrast with his own everyday experience (pp. 117-118). For this reason he enjoys strange stories of mythic heroes and giants, and is often "occupied with constructing the distant world of reality and perhaps revelling in a fairyland where wishes and fancy play a large part" (p. 100).

However, research shows that those aspects of imagination--openness, flexibility, a sense of wonder--are not as much in evidence during the middle grades as they were during early childhood. Kirkpatrick, as early as 1900, found, using inkspots, that primary grade children were more imaginative than those in grades four, five, and six. Colvin and Myer (1906), in a study of

children's compositions, also found a decline in imagination during these years. Russell (1956) makes the same point, suggesting that "as the child grows older, conformity to group standards and social criticism" bring about a decline in imagination (p. 316). Barkan (1960), on the basis of his studies in the teaching of art in the elementary grades, reports a waning of imagination, due in the main, to adult pressures (p. 329). He finds less curiosity, less openness, more rigid thinking than in the earlier grades. He reports that "the insatiable curiosity of second-graders about the 'why' and 'how' of things changes into a more alert quest for satisfying explanations" (p. 240). Torrance (1962) also reports a decline in creativity during the intermediate grades. But, although he recognizes that this is part developmental, he does not accept it as completely unchangeable. He cites this evidence to support his view:

One of the first positive bits of evidence came from my experience in studying the creative development of two fourth-grade classes taught by teachers who are highly successful in establishing creative relationships with their pupils and who give them many opportunities to acquire information and skills in creative ways. There was no fourth-grade slump in these classes, either in measured creative thinking abilities or in participation in creative activities (Torrance in Gowan, Demos and Torrance, 1967, pp. 97-98).

These findings show the need for subject matter and instruction that will help reduce the discontinuities in imaginative development at this stage. Imaginative literature lends itself to this. It appeals to one's sense of wonder, develops one's sensitivity. It does this in many ways: it may present some novel aspect of reality, some aspect of the world in its pristine newness. It does it through its many surprises, its juxtapositions, its metaphor, its symbolism, its

multiplicity of meanings, its novelty of form. If instruction in literature is concerned with the development of imagination, however, it will have to create an open atmosphere, will have to tend towards flexibility, challenge, surprise, and away from rigidity.

Imagination is Archetypal³

Closely associated with the preceding ideas is the notion that the child's imagination, like that of the primitive man's and the poet's, is archetypal, mythical. The child, as Prescott (1922) observes, is constantly producing myths in his play and in his stories (p. 56). The Opies (1969) agree. In describing the pretending games of children of this age group they explain that the stories they enact are often beyond ordinary experience. Girls pretend to be princesses, or Red Riding-Hood, or a fairy queen. The boys act out mock adventures such as "Pirates and Castaways," or "Tarzan in the Trees" (pp. 337-338). The primitive creates myths to give meaning and order to a world he does not understand. The poet displaces the myths of the primitive to give his work order and significance. Witness the mythic pattern in Joyce's Ulysses, Melville's Billy Budd, and Twain's Huckleberry Finn. Frye (1964b) maintains that children recapitulate the experience of primitive literature (p. 13). This suggests that the archetypes of literature are a natural part of the life of the child, and that it is natural as Behn (1968) suggests, for children to be interested in archetypes of imaginative reality such as

³See page 69 of Chapter IV for a discussion of the aspect of imagination.

gods, heroes, and demons (p. 77). Hall (in Strickland and Burgess, 1965), who also believes that ontogeny recapitulates phylogony, says that the child between eight and twelve years has a strong craving to revive ancestral experiences, and that the craving must be met with tales of heroes and heroic virtues (p. 103). He lists such tales as those about Ulysses, Siegfried, Telemachus, King Arthur, Hercules, and legends from India (pp. 127-128). He concludes with this implication for the school:

It is a grievous wrong to permit any child to satisfy legal requirements of school attendance without some knowledge of these things. I believe in the ethical virtue of these almost as I believe in the Bible, for they sink deep and transform. They are the Bible of childhood, and we must not withhold them (p. 128).

Imagination Is Emotional⁴

One of the most exciting qualities of the imagination says Thurman (1961), "is the ability it gives to put yourself in another's place and to look at life through his eyes, and understand his understandings, and feel his feelings" (p. 260). Shelley (in Bate, 1952) sees this identification of ourselves with another as important because it is an instrument for moral good. Hazlitt's conception of sympathetic imagination refers to objects and events as well as people. This passionate sympathy, allows us, he says, to grasp things as they are, not as abstractions, or parts, but in their concrete essence and as meaningful wholes.

⁴See page 70 of Chapter IV for a discussion of this aspect of imagination.

The child of the intermediate grades, having moved away from his earlier ego-centricity, is now more consciously a social being. Blair (1951) describes him this way:

At this period he has the job of establishing real bonds with his age-mates, and such bonds cannot be founded on purely ego-centric communication. Children at this stage are commencing to understand and to be interested in the problems of other people (p. 194).

In other words he is beginning to see and understand the points of view of others. He realizes, as Watts (1950) says, that his own point of view is private, and just one among many others (p. 136). He sympathizes without the earlier complete identification; it now seems to occur at an aesthetic distance. Hourd and Cooper (1949) express a similar point of view. They say that the child can now meet the great stories of literature, the love and hate of heroes and heroines, the adventures of great discoverers with "a curiosity which... is much less ego-centric" (p. 28). They continue:

The stage of pure identification is over, and yet... a great deal remains. But the child will not be compelled to be Cinderella or Jack-the-Giant-Killer only because he is representing his own humility or his own assertion; instead he also looks upon the characters he meets in books with imaginative sympathy. He can reach towards many different kinds of people and analyse their motives (p. 28).

His imagination is at this stage less self-centered, more objective. It allows him to appreciate variety in objects, events, and people. It also permits him to discover new similarities between things, to understand passionately, though objectively, and become aware of what is beyond himself, in the reality outside of him.

IV. LANGUAGE AND READING: INTERESTS AND ABILITIES

Language Development

There will be no attempt here to make a comprehensive review of all aspects of children's language. Instead this section will deal only with selected aspects, knowledge of which may be helpful in teaching literature to intermediate-grade children, or in selecting literature for them.

Church (1961) says that at this time

the child becomes increasingly the master of language. Not only does he learn to deal with written language and with quantitative and schematic symbolizations, but he begins to apprehend and exploit the possibilities of language (p. 104).

Many studies substantiate this statement. O'Donnell, Griffin and Norris (1967) found in their study on the syntax of kindergarten and elementary school children a growth in control of sentence structure and syntax during the elementary grades. They report that overall increases, and frequently significant increases, were found as one moved from one grade level to an adjacent grade level "in the use of adverbial infinitives, sentence adverbials, modifications of nouns by adjectives, participles, and prepositional phrases" (p. 90). They conclude that in writing, development of syntax control "was impressive in both of the higher grades [five and seven] but the overall expansion was more striking in grade five" (p. 93). Hoppes' (1934) study supports O'Donnell's findings in frequent use of modifications. He found that although the child in the intermediate grades lacks the critical and analytical ability to arrange all modifiers in their best order, there is an urge to

use qualifying words and clauses (p. 67). McFetridge, Evanechko, Hamaluk and Brown (in Neufeld, 1969) also found an increase in complexity of children's sentences as measured by subordination, as well as a decrease in factual expressions and an increase in interpretative expressions across the grades from two to six.

The child in the intermediate grades is also beginning to use and understand the use of language for different functions. Hoppes (1934), for instance, found that children of these grades inverted sentence order for specific purposes. Often, he says, they put the object of the sentence in the initial position, as in "The elephants and the bears I like very much," indicating, he concludes, that order is determined, perhaps impulsively, by the dominance of the ideas in the child's mind: "If the receiver of the action is a peculiarly dominant element in the conception of the thoughts, it is...directly and abruptly named" (p. 68). The study by McFetridge et al (1969) also showed evidence of flexibility in language use. Children performed three tasks--informal, creative, formal--in both oral and written modes of expression. The findings showed little differentiation in fluency and complexity in response to these tasks in grades two and four, but in grade six there were differences in both fluency and complexity as the purpose of the writing changed, indicating that the grade six child is capable of differentiating his written expression according to the demands of a particular task. In oral language such flexibility was evident in varying degrees as early as grade two.

As the Opies (1959) have pointed out, children show a great deal of

interest in the dual function of words, as exemplified in their delight in conundrums, riddles, and puns (pp. 78-79). Asch and Nerlove (in De Cecco, 1967) found in their study a regular development in understanding of double function terms such as "hard," "bright," "deep."⁵ More specifically their findings showed that in the nine-to-ten year group there was a "marked increase in comprehension of the psychological meanings," and an "equally strong increase in ability to state the dual function." These statements from children in their study indicate something of this ability: "The sun and bright (gay) people are both beaming, both look happy"; "Soft things and soft people are both easy to reach, are not remote" (p. 286). The eleven-to-twelve year group are not much more advanced in understanding psychological meanings but they show "a noticeable advance in the comprehension of the dual function." This is evident in their definitions: "Hard things and hard people are both unmanageable." "Bright things and bright people are alike in that they are both outstanding, you notice them first" (p. 287).

It would be unwise, however, to conclude from this evidence that children of this age group will have no trouble with figurative language and multimeaning words. Howards (1964) in a study with 526 pupils in grades four, five and six, discovered that all three grades had trouble with well known words that had a multiplicity of meanings. He also found that figurative language ranked high in terms of difficulty.

⁵These words are called double function terms because "they refer jointly to physical and psychological data" (in De Cecco, 1967, p. 283).

The point that needs to be made here is that at the intermediate grade level children have a great deal of control over, and knowledge about, language. They understand something of the complexity of language, its flexibility, its various functions, something of the way language can be purposefully manipulated, and, though they have trouble with figurative language, and words with multiple meanings, they do enjoy and appreciate these aspects of language. It seems, then, reasonable to conclude that children of the intermediate grades can be taught much about the imaginative use of language.

Linguistic Interests

Children at this stage are fascinated with words. As M. M. Lewis (1967) points out, they like to experiment with the long words of adult vocabulary. Related to this is their fascination with strange words, words often associated with strange lands, romances or brave deeds. One thinks of those in Behn's (in Huck and Khun, 1968) poem, "Tea Party":

Mister Beedle Baddlebag
 Don't bundle up in your boodlebag
 Or mumble in your jumble jug,
 Now eat your nummy tiffletag
 Or I will never invite you
 To tea again with me. Shoo! (p. 392).

Such lists of words, says Frye (1964b), are common in English poetry:

This love of lists and catalogues runs through English literature from Widsith to Tolkien, and is something we find recurring in the history plays of Shakespeare, in Paradise Lost, in the Blake prophecies, in Whitman and Melville. It seems to me that there is much in the child's mind which responds to this primitive appeal of unlocking the word-hoard (p. 14).

If children's rhymes and riddles are any indication of their interest, then Frye is certainly right. There seems to be for them magic in the repetition of words.

Consider the fourth and fifth lines of this rhyme from The Lore and Language of School Children:

Charlie Chaplin went to France
To teach the ladies how to dance.
This is how he taught them:
Heel, toe, whupsy-o.
Heel, toe, whupsy-o (Opie and Opie, 1959, p. 110).

Often it is not so much words as it is sounds that are repeated. This tongue-twister is a good example:

I saw Esau sawing wood,
And Esau saw I saw him;
Though Esau saw I saw him saw
Still Esau went on sawing (p. 13).

And then there are the numerous nonsense words borrowed or created for the sake of rhythm or to complete the rhyme:

And all the tunes that he could play
Was 'Ta-ra-ra-boom-de-ay' (p. 109).

There was a man called Michael Finigan,
He grew whiskers on his chinigin (p. 31).

As the Opies (1959, p. 155-174) point out, their predilection for playing with words is also revealed in the constant welcome they give to slang and innovation. Often the names they give things and people are almost poetic. A postman may be a "Slottie Johnnie," a boy's mouth a "cake hole." The names for parts of the body are descriptive, precise, and sharp. There are, for instance, "nob," "block," "loaf," and "dome," for head; and "conk," "beak," "snout,"

and "snuzzle," for nose. Their words for food may be equally descriptive. A slice of bread may be a "door step," tapioca "fishes eyes," or tea "jungle juice." They also like playing with people's names. They may, for example, introduce synonyms for them. A boy with the name Wood will be called "Splinter," or one whose name is Bell may be called "Dinger." They like names that fall into patterns. These they often fit into chants:

Maggy, my baggy
 My rich stick staggy,
 Hum bug,
 Belly bug,
 Bandy-legged Maggy.

They have similar chants to describe fat, thin, or little people.

The important point to be emphasized is that an examination of the lore and language of school children reveals their fascination with the many possible uses of words, with the strange effects they create, and a great deal of creativity with words. The Opies (1959) conclude:

Children are wonderfully word-conscious, more so, indeed, than the majority of their elders; and it is not extravagant to suggest that these little word-plays, hackneyed though they sound to adult ears, give youngsters genuine aesthetic satisfaction (p. 81).

There are other linguistic features that appeal to children such as rhymes, alliteration, onomatopoeia, rhythm, imagery, satire, parody. Rhyme, of course, satisfies the child's interest in and need for regularity and form. Its effect is based on "the principle of recognition of likeness in difference" (Griffiths, 1932, p. 93). Huck and Kuhn (1968) say that "rhyme helps to create the musical qualities of a poem, and children enjoy the 'singingness

of words'" (p. 39). M. M. Lewis (1967) says that rhymes are enjoyed because they can be readily "remembered and, above all, they have a certain social force--they can be chanted in chorus" (p. 174). Other aspects of sound enjoyed by children are alliteration and onomatopoeia. These often occur in children's poetry, adding to the humour, and creating certain moods. Griffiths (1932) describes onomatopoeia as a sound device which helps the reader's imagination re-create the life of the poem. And it does so by "suggesting images of sound such as would accompany the described experience in actual rich experience" (p. 92). McCord (in Fenwick, 1967) tries to create through onomatopoeia, the sounds of hitting a fence:

The pickety fence
 The pickety fence
 Give it a lick it's
 The pickety fence
 Give it a lick it's
 A clickety fence
(p. 63).

Alliteration is the repetition of initial consonant sounds which helps create the particular mood or feeling of the poem. Griffiths (1932) claims that just as the repetition of a certain note in music produces certain associations, so it is with the repetition of certain letters in poetry:

Thus the letter "l" expresses gentleness.... The explosive
 "b" is exploited in De la Mare's lines,
 "The buds that break
 Out of the briar's boughs."
 So "f" often suggests movement, "m" and "n" continuous sound,
 "r" introduces a jarring note, the short "u" a strumming, and
 so on (p. 94).

Satirical rhymes and parody seem to be, as M.M. Lewis (1967) says,

a way of expressing "the irreverence which is gaining strength throughout this period and onwards into adolescence" (p. 174). In many children's poems the adult world is made to look ridiculous, and adults undignified. Consider this one about the royal family:

The king had a chair,
The queen had a throne
What's the matter with the prince?
He's all skin and bone (Opie and Opie, 1959, p. 19).

Parody, say the Opies (1959), gives the child a way of showing his independence without having to rebel. "It is as if children knew instinctively that anything wholly solemn, without a smile behind it, is only half alive" (p. 87). No wonder, then, that hymns receive more than their share of parodying from children. One thinks of the parodies of "When Shepherds Watched Their Flocks by Night" and "Good King Wenceslas." To show that they have outgrown nursery rhymes, children also parody them, with "Mary Had a Little Lamb" receiving most attention. Parodies of popular songs are also numerous. Especially popular, according to the Opies, is "Davy Crockett" (pp. 90-119). Poets also come in for ridicule, especially Tennyson, Longfellow, and Watts. Two of the popular ones are "Half an inch, half an inch, half an inch onward, into the Detention Room rode the six hundred," and "'How doth the busy little bee delight to back and bite, and gather honey all the day and eat it all the night'" (Opie and Opie, 1959, p. 93). Through such parodying children, say the Opies (1959), "get their own back on the great ones," and bring them down to street level" (p. 93).

Rhythm is natural to the life of the child, and poetry, being the most rhythmic use of language, satisfies this desire for rhythm. It is, says Frye (1964b)

the "rhythmical energy" of poetry; its connection with song and dance which is the basis of its appeal (p. 13). The rhythm of a poem suggests its mood. The galloping rhythm of Stevenson's "Windy Nights" helps give the poem an air of mystery; it allows Stevenson to personify the wind as a mysterious highway rider. The heavy accents in Dickinson's "Fall, leaves, fall; die, flowers, away" create a feeling of melancholy. The rhythm, then, contributes to the total meaning of the poem.

Children are delighted by imagery, words of smell, sight, sound, and taste. Huck and Kuhn (1968) say that imagery appeals to children because it "reflects the way they explore their world" (p. 392). Certainly the numerous riddles of children support this statement. For, as the Opies (1959) point out, these riddles usually describe things in terms of something else: a candle is seen as a little girl in a petticoat, and a ring is regarded as a bottomless vessel to put flesh and blood in (p. 76). Imagery appeals to the child's sense of wonder; it reveals reality with clarity and precision, and it communicates feeling.

Reading Interests (Poetry)

Finally, something needs to be said about the kinds of poems that appeal to children of the intermediate grades. Among their favorite poems are those that tell a story. They like narrative poetry because it usually contains humour or action or both, and because it is usually concerned with the unusual. Ballads are particularly well liked. This may be so because they appeal strongly to the emotions, communicate romance, and because of their peculiar use of language--

dialogue, refrain, repetition, conciseness--appealing to the child's sense of rhythm, and his playful interest in language.

Children enjoy all literature that appeals to their sense of wonder. In poetry this may take the form of poems about reality, reality presented in a new way, from a new perspective, creating a certain strangeness, a shock of surprise, a sudden recognition of the new. Well known children's poets who write this way are Conkling ("Snail"), Fyleman ("The Attic"), Aldis ("The Secret Place"), Field ("The Visitor"), and McCord ("The Hens").

Magic and fantasy in poetry, as in prose, is appealing. The poet may create the strange by introducing an unusual event. Fyleman in "Yesterday in Oxford Street," for instance, brings a fairy into reality, and places him on a bus. Other poets may depend more on the manipulation of language to create a magical world. De la Mare is an example of a poet who makes excellent use of evocative sounds, rhythms, and assonance. Rossetti, as revealed in her "Goblin Market," also creates her fantasy world through skillful use of sound patterns, imagery, and rhythm. Such poems, then, not only appeal to the child's sense of wonderment, but they also introduce him to a superb use of language.

Norvell (1958) reports that the nonsense poetry of Lear and Carroll is popular in grades four, five, and six, and nonsense verse reaches the peak of popularity during this period (p. 65). In light of the fact that pupils of the intermediate grades use nonsense rhymes in their everyday play, that they enjoy verbal play, strange words, new syntactical arrangements, rhythm, rhyme and repetition, it is not difficult to understand why nonsense verse is so popular

with them. The nonsense poems of Lear, Laura Richards, and Carroll, for instance, have all of these qualities. All three are master-creators of new words. Consider the strange and original vocabulary of "Jabberwocky," and the musical verbal play of Richards' "A Legend of Okeesfinokee." Lear's verses, apart from their play with words, their eccentric characters, and absurd incidents, are known for their smooth rhythm and singing quality. One thinks of the refrains in "The Quangle Wangle's Hat," "The Duck and the Kangaroo," "The Jumblies," and especially the well-known lines from the "Owl and the Pussy-Cat":

They danced by the light of the moon
The moon
The moon
They danced by the light of the moon.

Two points need to be stressed here: One is that nonsense verse is already a part of the life of the child and to continue with it in the classroom will preserve the continuity and help save the study of poetry from rigid academic formality. The second point is that nonsense verse as a genre depends more than any other on new, original verbal manipulation, and is, therefore, a primary source of creative language.

Reading Interests (Prose)

Informed opinion and research on children's interests in prose substantiate the views already expressed about their interests in fantasy and the mythic nature of their imagination. Watts (1950) says that the child of the intermediate grade level, because he has formed the idea that he is unique, different from others, different from things, "revels in the exercise of projecting personality into what

is not so human as himself" (p. 158). He continues:

He... is ready for stories about talking animals.... This is the period when the Water Babies, The Jungle Books, The Wind in the Willows, Alice in Wonderland, and the Greek Myths make their first strong appeal (p. 158).

The results of Norvell's (1958) study emphasize the same point.

They show that in grades four to six animal stories on the average ranked highest in interest, and that myths, legends and hero tales also were ranked high by both boys and girls (pp. 39-41). Norvell reports that children in these grades are fond of stories like Tom Sawyer, Huckleberry Finn, The Jungle Books, The Wind in the Willows, Arabian Nights, and stories about King Arthur and Robin Hood. He concludes that the intermediate grade pupils like stories of the long ago and far away, stories of heroism and adventure. Burton (1956) agrees. He says that children in the intermediate grades like

stories involving good and wicked kings and queens, brave princes and beautiful princesses, chivalrous knights, maidens in distress, warriors in strange lands (p. 362).

However, he continues, children in the late intermediate grades "gradually lose interest in many types of fantasy, but continue to enjoy tall tales, folklore, legends, and myths" (p. 363).

What is there about this literature that appeals to children of this age? First it satisfies the mythical nature of their imagination. The archetypes of this literature, being also a natural part of the child's life, satisfies what Hall⁶ has

⁶See page 123 of this chapter.

called his "craving to revive ancestral experiences." Hourd (1949) adds to this the notion that "there is a great sense of power and possibility at this age, before the doubts of adolescence begin to wear it down" (p. 28). The literature of heroism and adventure and fantasy give them the feeling that they can win, that what the heroes can do they can also do.

MacClintock (1930) feels that myth is suitable for this age group because it gives a large sweep of action, "and reveals character and conduct in their simplest, open aspects" (p. 40). This is appropriate because children of this age are not yet ready for subtle character development or modification. Myth, legend, heroic tales appeal because, to use MacClintock's words again, they

display striking permanent qualities, rather than the elusive, evolving qualities; they...act from simple and strong motives, not from obscure and complex ones (p. 87).

These kinds of stories accentuate characters and events through exaggeration. The characters are either the embodiment of goodness or evil; they live in poverty or great riches; they either have the ethereal beauty of princesses or the ugliness of an ogre.

The child of this age is also attracted by that which appeals to his sense of wonder. He likes that which reveals the strange and new, which will contrast with the everyday events and common surroundings which he knows. The literature of fantasy satisfies this need. It creates this sense of Wonder by confronting the reader with new, otherwise impossible, worlds of experience. It shows us existence from new points of view. One thinks of The Borrowers in which little people are inhabiting a world of normal-size people, or the new

perspective of Gulliver in a land populated by giants. The world of myth and fantasy is filled with miraculous events. Transformations are sudden: animals turn into people, people are changed into objects, hovels become palaces. As J. S. Smith (1967) points out, to such transformations fantasy owes much of its appeal and excitement:

The fact that change is a basic fact of our daily existence and yet often unnoticeable and seldom dramatic means that when it happens swiftly and violently it seems a strange and wonderful thing (p. 177).

Moreover, the fantastic and the unreal are not, as is so often claimed, harmful, or a source of confusion to the child. By the mid-elementary years the child has sufficient knowledge of the real world to be able to distinguish between the real and the imaginary, and is, therefore, able to enjoy the fantastic. Kirkpatrick (1920) says that he compares the world of fantasy with his real world and "through contrast, gets a better idea of realities" (p. 118). Chukovsky (1963) makes the same point. He says that fantasy

not only does not interfere with the child's orientation to the world that surrounds him, but, on the contrary, strengthens in his mind a sense of the real.... We can plant realism in his mind not only directly, by acquainting him with the realities of his surroundings, but also by means of fantasy (p. 90).

Lewis (in Egoff, et al, 1969) agrees. He defines two kinds of fantasy: "The one is an askesis, a spiritual exercise, and the other is a disease" (p. 215). The second of these includes stories for children about success and adventures which are possible but highly improbable. While he does not say that children should not read such stories, he does say that they are more likely to deceive and raise

false expectations, and foster escapism than the first. This is so because

its fulfilment on the level of imagination is in very truth compensatory: we run to it from disappointments and humiliations of the real world; it sends us back to the real world undivinely discontented. For it is flattery to the ego. The pleasure consists in picturing oneself the object of admiration (p. 214).

On the other hand, one does not long for fairyland. It is too fearful, contains too many dangers and too many perilous risks. Fantasy, Lewis says, arouses an indefinable longing; it stirs and troubles the child

with a dim sense of something beyond his reach and, far from dulling or emptying the actual world, gives it a new dimension of depth. He does not despise real woods because he has read of enchanted woods: the reading makes all real woods a little more enchanted (p. 215).

This kind of reading creates a sense of wonder, gives a new fresh perspective of some hitherto unnoticed aspect of reality.

V. SUMMARY

The main purpose of this chapter has been to review some areas of child development and to suggest that what we know about them has some implications for a literature curriculum. For instance, the intermediate grade child, being at the stage of concrete operations, can make generalizations about and can see relationships in that which is in front of him or that which he has experienced. In literature he can identify similarities in patterns between one story he has read and another, although he cannot yet grasp fully the concept of literature as a verbal world. He can understand rhythm and its effects, although he cannot

define the various kinds of meter. The emphasis at this level, then, will not be on precision--definitions of form and techniques, memorizing details. Instead the aim will be to call attention to concrete instances, to help pupils grasp intuitively the basic ideas, to develop a feeling for the language of literature.

Children at the intermediate grade level are able to comprehend something of the form and pattern of literature and can be led to appreciate them. Although openness, and their sense of wonder may decline during the middle years, an open, accepting, challenging classroom environment can help eliminate any discontinuity of imaginative development. The notion that the child's imagination is archetypal suggests, thus substantiating the findings of research in reading interests, that it is natural for the child to be interested in archetypes, and thus in myths, folklore, legends, fantasy, adventure stories. The child at this stage, having moved away from his earlier ego-centricity, can now identify with people, animals, and things at an aesthetic distance. Having grown out of the stage of pure identification, he can now appreciate various points of view. He can now express imaginative sympathy; that is, he can become aware of, and can feel for things beyond himself. He can put himself in their position, rather than putting them in his.

The literature on the intermediate grade child's language ability and reading interests suggests that he has a great deal of control over language, that he enjoys those techniques of poetry and the forms of fiction which are basic to any understanding of literature. For instance, he understands the complexity, the flexibility of language, and he can use it effectively for various purposes.

He has a fascination with words, and likes to experiment with them. He likes rhyme, rhythm, alliteration, onomatopoeia; he is delighted by imagery; parody and nonsense verse appeal to him; he likes poems and stories that express the strange and the unusual; he enjoys stories with a large sweep of action, with characters who have simple motives and are larger than life.

CHAPTER VII

IMPLICATIONS

I. INTRODUCTION

This chapter will synthesize the findings presented in the chapters on curriculum theory, imagination, literary theory, and child development.

This synthesis will take the form of a theoretical model for the literature program, one that will be elaborated under the following headings: "Domain," "Focusing Ideas," "Constructs of Literary Imagination," and "Teaching and Learning."

The first of these, "Domain," describes, drawing on our knowledge of literature and child development, the forms of literature suitable for a literature program in the elementary school. "Focusing Ideas" refers to the fundamental ideas of literature as they have been developed from the discussion of the conceptual structure of literature in Chapter V. These ideas give direction, purpose, and meaning to the teaching of particulars. The section "Constructs of Literary Imagination" specifies that, since the primary purpose of literature is the development of imagination, the literature program should be based on the basic constructs of imagination. All particulars taught will grow directly out of them.

This section and the one preceding it, "Focusing Ideas," specify three levels of literary knowledge. There is first the concrete level of particulars. The study of personification, for instance, would be at this level. But personification, like

metaphor, and simile, is a part of, grows out of the more abstract metaphoric construct of imagination. This construct in turn contributes to, points back to the more abstract level of focusing ideas; in this case to "Literature Is Order." Finally, "Teaching and Learning," making use of the views and findings expressed in the discussions on curriculum, the syntax and stance of literature, and on child development, presents some approaches to teaching literature in the elementary school.

II. DOMAIN

The domain of literature for the elementary school is the phenomena or forms of literature which are chosen to be studied at that level. We choose these from the reservoir of literature, keeping in mind their appropriateness for the child, and their value as literature. This does not suggest that we are obliged to select only those forms that each child will like on first reading. It does, however, suggest that we choose those that to some extent represent his linguistic and literary interests and abilities, while at the same time challenging his imagination and expanding his interests. In other words, in choosing literature for children we must make use of two areas of knowledge: literature and child development. The first question to be answered is, "What does our knowledge of literary theory offer that should influence our choices?"

First, it identifies those forms of literature which are basic, which represent the fundamentals of literature. For instance, fairytale, folklore, myth, and fantasy are important in literature because they represent basic structures and

patterns of literature. Frye (1963a) says something similar in his discussion of myth. The reason for studying myths, he explains, is that they

represent the structural principles of literature: they are to literature what geometrical shapes are to painting.... Mythology as a whole provides a kind of diagram or blueprint of what literature as a whole is all about, an imaginative survey of the human situation from beginning to the end, from the height to the depth, of what is imaginatively conceivable (p. 17).

The rest of literature is variations on the basic themes, patterns, and structure of mythic literature. In other words, the themes, patterns, motifs of this literature are universal. They transcend time and place and become a part of our common human heritage. They are the archetypal expressions of human imagination.

In these children are confronted, on a larger scale than life, with the fundamentals of life--death, justice, loyalty, compassion, evil, happiness. Woodberry (1907) says that they give

that plasticity to the world of fact which is essential to the artistic interpretation of life and the imaginary habit of mind (p. 23).

Knowledge of literary theory also identifies for us those characteristics of poetry which are intrinsic to poetry. It defines it as more than embellished prose. Rather it describes it as a different mode of expression from prose, representing a different mode of thought. It is not just philosophy or morals dressed in fine language. There is in poetry a concern for the dance of words, for melody, for multiple meanings, for new ways of expression. The poetry of children as collected by the Opies, for instance, represents much that is basic and peculiar to this mode of expression. Its puns, parody, and riddles are an introduction to

metaphor. Its rhythm, its approximation to music and song is typical of much adult poetry. One thinks of the songs of Shakespeare, and the poems of Edward Lear. Its playful attitude reminds us of the experimentation of modern poetry.

By identifying and defining the many forms of literature and their characteristics, literary theory opens up to us many possible choices. For instance, fiction may be defined in terms of four generic plots,¹ comedy, romance, tragedy, irony, each identified by its heroes, environment, imagery, and its place in the natural cycle of the seasons. Poetry may range from one end of the continuum, where it approaches music, to the other, where it is characterized by a greater degree of rational content. The former may be represented by the songs of Shakespeare, and the latter by ballads and other narrative poems. Our knowledge of these possible choices helps us choose wisely and determine the extent to which our choices of forms for study are representative. The description of more particular characteristics also help us make choices. For instance, some poems are predominantly oral, with their emphasis on assonance, alliteration, rhythm, rhyme, onomatopoeia. Others emphasize the visual. Such poems cannot really be appreciated unless they are seen. One thinks of Scot's "The Kite," and Carroll's "The Mouse's Tale" as examples. There are others, such as those which combine the verbal and the pictorial, concrete poetry, poems printed with different sizes and kinds of type.

¹ See page 86, Chapter V.

Finally, our literary knowledge keeps us informed about experimentation in imaginative writing, and the different forms of expression. The experimentation in poetry already discussed seems to have implications for the elementary literature program. It seems to be inspired by, and to grow out of, the same liveliness, the same playful attitude that characterize intermediate grade children. It is knowledge of such experimentation that will allow us to keep our literature program up to date, reflecting the changing nature of literature.

The second question to be answered is, "What does our knowledge of the development of the intermediate grade child tell us about the kind of literature suitable for the elementary program?" First, we learn that archetypes are a natural part of the life of the child. He is constantly making use of them in his stories and in his play. His game of cowboys and indians, for instance, reflects the archetypal struggle of the hero against great odds. Hall (in Strickland and Burgess, 1965) goes so far as to say that the development of the individual recapitulates the life of the race, and that the child of early years, between eight and twelve, craves for the ancestral experiences that tales of heroes and heroic virtues provide. Those who have studied the literary interests of children substantiate these views. Kirkpatrick (1920), Burton (1956), Watts (1950), Norvell (1958) all say that he enjoys folklore, legend, myths, and tall tales. These appeal to him because they satisfy the mythic nature of his imagination; they appeal to his sense of wonder, abundantly supplying him with that which is, in contrast with his real world, mysteriously strange and new. They also appeal intellectually. That is, their large sweep of action and simple characters are

easy for him to comprehend. He is not yet intellectually ready for complex issues and subtle character development.

In poetry he is also attracted to that which appeals to his sense of wonder. This may take the form of poems about legends, fantasy, and heroic adventures. But a sense of wonder may also be expressed in poems about reality, reality presented from a new point of view. This is what one gets in this poem by Aldis (in Hubbard and Babbitt, 1932):

On stormy days
When the wind is high
Tall trees are brooms
Sweeping the sky.

They swish their branches
In buckets of rain,
And swash and sweep it
Blue again (p. 161).

The Opies' (1959) study of children's language has shown us a great deal about the linguistic interests of children. They are interested in the dual function of words, as exemplified in their delight with riddles and puns. They are also fascinated by and like to experiment with long words, strange words, words associated with strange lands, words that sound foreign to the ear. Associated with this is their delight in the repetition of words, sounds and nonsense syllables, in word play, in manipulating words for special effect. They enjoy poetic techniques like alliteration, onomatopoeia, rhythm, rhyme, imagery. They also enjoy satirical rhymes and parody as a means of ridiculing the adult world. The child of the intermediate grades likes any poems in which these characteristics are predominant. For instance, ballads appeal to his keen sense

of rhythm, and satisfy his interest in repetition and strange words. Nonsense poems are popular because of their original vocabulary, their verbal play, their new syntactical arrangements, and their eccentricity and absurdity. They, like parody, turn the real world topsy-turvy; in them normalcy is ridiculed.

Conclusion

One may conclude from the discussion so far that poetry should be an important, if not a primary part of the literature program for elementary children. It is, as revealed in the research by the Opies (1959), an important part of the language of children. It seems natural to incorporate into their literature program this poetic language--puns, nonsense verse, limericks, parody--which they know, which are a part of them. But the poetry of a complete literature program for the elementary school should include more than these: a variety of forms should be represented. Apart from those mentioned, the program should include narrative poems--heroic tales, fantasy, ballads, humorous story poems--and descriptive poems. The latter may be brief, like haikus or imagists poems, or longer ones, like de la Mare's "The Listeners."

However, it is not sufficient that the poems chosen merely represent a variety of forms of poetry. They must also represent different artistic techniques. That is, one must be careful to choose poems that have emphasized or "foregrounded"² certain components, certain linguistic structures. "Foregrounding" calls attention to certain characteristics of poetic language; it attracts

²See J. Mukarovsky. In Chapman and Levin [Eds.], Essays on the Language of Literature, 1967, pp. 241-249.

attention, makes us conscious of the use of language for effect. The poems we choose will have "foregrounded" those qualities that are basic to the language of poetry and are of some interest to the child. They will include those that emphasize different oral components--rhythm, repetition of sounds, words, phrases, onomatopoeia, oral imagery, nonsense words, rhyme, unusual syntactic arrangement. They will also include those poems that try to create a visual effect, poems obviously experimental, that will encourage the child to experiment with language. There will be poems in which certain kinds of imagery are emphasized, in which words are chosen to express qualitative impressions of phenomena, such as colour, smell, taste, sound.

Both our knowledge of the literary interests of the child and our knowledge of literature suggest that during the intermediate grades the emphasis in prose should be on myth, heroic tales, folklore, fantasy, tall tales, adventure stories. These appeal to the child of this age level, and they also form the foundation of literature, embodying the basic themes, structure, and patterns of literature generally.

This does not say, however, that the reading of no other kinds of materials will be encouraged. For free reading, which is seen here as separate from the literature program, other forms, such as hockey stories, books about science, and biography will be introduced. But for the literature program we choose those that are of interest to the child and fundamental to the study of literature as a discipline.

III. FOCUSING IDEAS

The didactic-mimetic approach to literature caused teachers to put undue emphasis on the "what" of literature. This approach is utilitarian; it sees literature as that which can be applied directly to daily living. It emphasizes literature as exposition, and, therefore, stresses its ideas, themes, thoughts, morals. Its prime concern is with that in the work which can be reduced to paraphrase, a summary statement. It sees literature as primarily a means of inculcating lessons--religious, political, patriotic, or as a source of readings appropriate for social and personal development. Its emphasis is on what literature does rather than on what it is, or how it works; literature is practical, directly related to life.

The New Criticism is a reaction against the earlier didactic trend. It sees literature as an independent world, with its own structure. This critical theory, plus the emphasis on structure in learning theory and curriculum development, has introduced a different approach to literature teaching. The emphasis has shifted from the "what" to the "how." "How does literature mean?" has become the question to be answered. This approach suggests a detachment from life. It brings us closer to literature, but tends to remove literature from reality, to shift it to the opposite end of the continuum from didacticism. Some curricula have been built on this theory. Change has been effected; improvement, in that they have called attention to literature as art, is evident. But the preoccupation has been with analysis, categorizing, and classifying. In an effort to achieve structure, some programs have been built around key concepts such as character,

plot, style, point of view, form, symbol. This approach establishes a certain order, but it lends itself to the development of cognitive skills only, skills such as classifying, defining, identifying. The point to be emphasized here is that mastery of these skills and knowledge about these particular concepts are not synonymous with knowledge of literature. As Frye (1964a, p. 3) points out, knowledge of things implies identification, experience, possession. It is the position of this thesis that the teacher of literature must reconcile the two, must help pupils attain knowledge about literature in such a way that they will achieve knowledge of literature, will become involved with it, will come to possess it. Our answer to this dilemma can only grow out of a thorough examination of the primary concerns of literature. The earlier discussion of the conceptual structure of literature suggests that in teaching literature we have to be concerned with its uniqueness and independence, while at the same time being aware of it as an engagement with life, being sensitive to its contribution to the life of the spirit, its vitality, its passion and humanizing power. The primary questions to be asked about the form and techniques of literature are: "Why are they used?" "What is their purpose?" It is not sufficient to be able to identify and to teach point of view, archetypes, or imagery. To prevent an academic, mechanical treatment of these, a teacher must know more. He must know their context, know something of the larger design to which they contribute, and out of which they grow, which supports them, and which gives them meaning. He must also know how their use enriches the literary work, and how knowing them enriches one's experience of the work, gives it significance. In other words, beneath

the particulars there is a more abstract level of knowledge, more fundamental ideas which must guide one in one's teaching of the particulars. And unless a pupil at some level comes to understand, to gain insight into, to acquire a feeling for this basic knowledge, the particulars will not have meaning for him.

The remainder of this section will discuss these ideas, and will show that they are peculiar to literature, and that they are not unrelated to life.

Literature is the Expression of an Encounter

What are some of the focusing ideas and attitudes that seem to define the essence of literature, and that will guide us in teaching it? The first point to be emphasized is that literature is the crystallization of an encounter. That is, the writer has ordered and fixed in language some new perspective, a fresh vision of reality. This world of literature is not, like mathematics, just structure: objective, independent, constructed of key concepts that are analogous to set, number, and axiom in mathematics. The world of literature is subjective, purposive, created by the imagination in terms of human value. Knowing its particular techniques and form is only valuable if we understand their contribution to aesthetic experience, or to its expression of human value. Any of the concepts--symbol, character, metaphor, archetype--may be regarded as points of encounter for the pupil, points on which we may focus our attention so that we may come to know literature as a creation which makes special use of language. We may confront them as special qualities of the work, used for special effect and purpose. Not only do these perform a special function within the work studied, but they may often be related to experiences outside the work. Rhythm

is not confined to literature; it is a quality of daily living. One experiences it in nature, in the sounds around us, in the cycle of the seasons. Archetypes are found in stories and poems, but they are also present in plays, films, and in the play of children. From this point of view these points of encounter may be used to enrich our experience of the work as well as to extend one's understanding and enlarge one's perception of reality.

The Language of Literature is Open

Related to the notion that literature is the expression of an encounter with some aspect of reality is the view that the language of literature, especially that of poetry, is open. That is, its terms, its forms, its syntax, are, unlike those of closed language, not static,³ do not conform to those rules and conventions which typify everyday discursive language. Instead, the poet will explore the resources of language, will test its possibilities. He will use unfamiliar words in new and unfamiliar ways, will write with an unusual syntax, and often strain the grammar of the language. One thinks of Cummings' "Spring is like a perhaps hand," and Dylan Thomas' "A grief ago." As Ohmann (in Chatman and Levin, 1967) says, when a writer so deviates from normal syntax, he is not doing what comes habitually, but he is making a special kind of choice, one appropriate for the expression of his own particular view of reality (p. 237). The poet resists the habit of falling into what Will (1966) calls the "situation of language" when

³See Chapter IV, p. 61.

language is used unconsciously, "as though it were an extension of our bodies."

The poet instead experiences language "at a remove from us, palpable and out there," as if language were tangible (p. 116). He is concerned with finding out what language will allow, with discovering its subtleties, with making full use of its rhythms, and its combinations of sounds to create new experiences. A part of this "verbal recklessness," to use Huxley's term, is the present search in modern literature for new ways of manipulating language, for new forms. Modern poems are combined with art, are printed on coloured cards, and on mobiles. They are often written in the form of the object they describe; lines and words are broken for effect; phrases and sentences from newspapers are juxtaposed to create humour or satire. Poets are experimenting with varied type faces and punctuation to emphasize stress, tone, and juncture. This experimentation with language suggests that the language and form of literature are alive and vital, and that the literary artist is keenly interested in exploring its possibilities. It further suggests that the teacher must be aware of the artist's concern for and excitement with language so that he himself may communicate these attitudes to pupils. He must, in other words, take on some of the characteristics of the artist, encouraging pupils to experiment with language and form, to use them creatively, and helping them to appreciate their novel uses by other writers. One assumes that the activities growing out of this particular attitude towards and feeling for experimentation in language and form may, as Frye (1963c) suggests, lead not only to the admiration of literature, but, through participation, "to some possession of its power of utterance" (p. 47), that pupils, by becoming artists

themselves, exploring language with minimum restrictions, may become aware of the possibilities of language. Another point to be emphasized here is that this experimentation with the different forms of literature makes it more extensively a part of the environment; it makes it more accessible and helps get literature off the shelves. When pupils become involved in its creation, they become involved in the creation of their environment, which in turn develops their sensitivity to the power of language and enlarges their perceptions of reality.

Literature Challenges Us

Literature challenges us in that it has what Ong calls a "calling quality."⁴ That is, it calls us to share a unique response, a particular insight. Good literature does not ask us to support or reject a particular position; rather it challenges us to participate in a new experience. In this way it dares us to see things differently, from a new perspective. It often challenges us to accept unusual language, new forms, strange events, imaginary characters, so that we may experience a new, fresh view of things. It therefore requires us to risk ourselves, to leave ourselves open to a new point of view that may challenge our present perceptions. It asks us to compare our own experiences and perspectives with those crystallized in the work being studied so that we may understand our own and extend them.

Because literature to some extent looks outward to life and partakes of it, it therefore deals with important qualities of life--humour, tragedy, love,

⁴See Chapter V, page 94.

hate, sorrow, pain, happiness. The artist constructs an imaginative world in which these qualities exist, in which characters embody them, and are driven to act by them. Each of us, therefore, in reading literature is participating imaginatively in these acts, is challenged to consider their appropriateness or inappropriateness, their rightness or wrongness. When we laugh or feel sadness, anger, excitement, sympathy, or boredom, we are, in fact, committing ourselves to what we consider to be funny, sad, cruel, stimulating, or monotonous. Literature, therefore, demands active participation, awareness, sensitivity, alertness. It challenges us to consider what it is to be human.

Literature is Knowledge

Anyone concerned about literature teaching hopes that it will be enjoyed. But it is difficult to accept enjoyment as its primary objective. To do so is to reject literature as a serious study, is to regard it as a frill, is to deny its contribution to the development of imagination and refined sensibility. Finally, it is to deny that literature is knowledge. However, to accept the view that literature is knowledge is not to admit that it has lost its distinctness, and that in so far as it communicates knowledge it is like philosophy, or history, or science and must be approached in the same way. One does not have to admit this, because, unlike these, literature does not concern itself with propositional knowledge. The primary concern of literature is not to tell how to behave, to describe the morals and manners of society, to give us information, or merely to tell us about some object or event. Literature is the event, as life is. It is to be experienced, confronted directly, reacted to, felt. To say

that it is like life, however, is not to say that it is life. It is not. It is art, an artifact, an illusion of life. It partakes of life, while to some degree remaining independent of it. Life at times seems vague, random, blurred, chaotic, irrelevant. Literature gives order to the random and chaotic, cuts out the irrelevant, gives focus to the vague and the blurred. The literary artist, as Will (1966) emphasizes, is not

obliged to reproduce "correct" or up-to-date knowledge but to clarify and deepen the real, unrationalized world which we experience as a confusion of intermingled space, action and character (p. 22).

In other words, he gives the world focus, makes it more intense, and unifies it. In this way literature gives us knowledge of the external world, one reshaped by the human imagination. It shows us something of its essence, its mystery, and helps us know it feelingly.

Literature also gives us knowledge of the self, not so much the individual self, though it does that too, but rather the human self, the universal man. It presents him searching, faced with illusions, with unanswerable questions. It allows us to participate in these human dilemmas and so engages us in that which is essentially human. This knowledge does not come in the form of abstractions, nor is it derived from conclusions formulated from some scientific analysis. This knowledge is immediate, direct. It comes from experiencing the particulars that have been endowed with human feeling. Nor is this knowledge systematized, ready to be received. Rather it is open, has variety, involves choices, presents conflicts. It, therefore, requires exploration and probing.

It is here that the intellect is challenged. The knowledge of literature is not entirely emotional; it is also intellectual, and requires intelligence. The intelligence searches for the subtle uses of language, the nuances of meaning, the causes of behaviour; it looks for relationships, and makes connections. In this way it enriches our experience of the work, and gives us possession of it. Both of these are necessary--feeling and intellect. Both are necessary for complete knowledge of literature.

Literature Is Order

Closely associated with the view that literature is knowledge is the notion that it is order. They are closely related because through literature we come to know something about the artist's and man's concern for form, and the way in which the artist uses form to communicate knowledge. This order, constructed through the use of archetypes, metaphor, rhythm, repetition, juxtaposition, appeals to our desire for similarity in difference; it satisfies our longing for regularity and the predictable. It makes the work of literature an aesthetically pleasing object, one to be contemplated with pleasure. But it not only provides aesthetic pleasure. Stevens (1951), in his discussion of poetry, sums up his views on this point in this way:

But poetry if it did nothing but satisfy a desire would not rise above the level of many lesser things. Its singularity is that in the act of satisfying the desire for resemblance it touches the sense of reality, it enhances the sense of reality, heightens it, intensifies it. If resemblance is described as a partial similarity between two dissimilar things, it complements and reinforces that which the two dissimilar things have in common. It makes it brilliant (p. 77).

That is, through imagery and metaphor, two forms of order, literature gives us new insights into reality. Imagery and metaphor impose order on objects, experiences, and events that superficially appear to be disparate, and thus create new experiences. So it is with archetype and symbol. They point beyond their particular literary context and give individual objects, characters, events, actions greater significance. The river becomes associated with life, sleep with death, darkness with evil, water with rebirth. So it is that the ordinary, common things of life, endowed with significance by the imagination, give unity to our lives. In this way, as Langer (1964) says, "the vast multiplicity of experiences compose one world for us. Our symbolic seeing is what gives that world its fundamental unity" (p. 131), and this is the prime concern of literature, "symbolic seeing."

IV. CONSTRUCTS OF LITERARY IMAGINATION

It is the assumption of this thesis that literature in the elementary school is not merely ornamental; it is not just for fun and relaxation, a diversion. It is rather regarded as an important part of the language program, as a discipline that has something important to say about life and the way we live it. This something cannot be reduced to religion, philosophy, or morals. What it says and the way it says it are products of the literary imagination, and its primary concern is to keep alive and develop the power of imagination. This is to say that the concern of literature is with openness; with increasing awareness of self and reality; with refining sensibilities, giving order to the chaos of experience, expressing the possibilities of things; with sympathy, compassion, and humanness;

with communicating new perspectives; with language as a creative, vital force; with desire and hope, novelty and uniqueness, depth of vision and essences. This being so, the literature program should be based on the fundamental constructs of the imagination. In this section these constructs will be described, objectives growing out of them will be specified, and where possible and necessary the constructs will be broken down into specific components that may be taught.

It must be emphasized here that in specifying components one risks having them misused. For instance, teachers may concentrate so closely on them as parts that they forget or lose sight of the whole. They may be taught without consideration for the construct which they represent, or without regard for their relationship to, or the extent to which they fulfill any of the focusing ideas described in section III of this chapter. Because this is so important, each construct will be discussed in some detail in order to show its place and purpose in the larger context of literature and imagination. Each will be regarded for purposes of discussion as discrete, though it is obvious that there is overlapping, for imagination cannot be so divided into such discrete divisions. There will be no detailed accounts of how each component should be taught. It is hoped that the ideas developed in the next section of this chapter will be considered the guide to teaching all of these components.

Literary Imagination Is Archetypal

The human imagination is a synthesizing power. It sees connections, orders ideas, events, and impressions into a whole. It gives unity to that which

might otherwise be regarded as fragmentary, as separate events, objects, or actions. In doing so it gives significance to that which is common; it makes the individual representative, gives it a quality of transcendence. In bringing together what is ordinarily seen as disparate it creates a new experience, intensifies reality.

One of the ways the imagination does this is through the creation of archetypes. Archetypes are recurring motifs, symbols, patterns. They are universal in that they point beyond their particular context and appeal to all mankind. The dark forest of "Hansel and Gretel" is not just a qualitative description of a single wood; it is rather a recurring symbol, suggesting mystery and fear. The stepmother and witch of fairytales are not just individual characters; they are representative of evil and death. Robin Hood is not a particular character in an English legend; he is conventional, a typical hero of myth, fairytale, legend, and much modern fiction who faces great odds and saves people from distress.

Such archetypes occur both in the stories children write and the ones they read, in television programs, and films, and in their play, where they re-enact archetypal struggles between good and evil. Archetypes, then, are a natural part of the life of the child. As Travers (in Egoff, et al, 1969) explains, "myths and rites run around in our blood; and when old drums beat we stamp our feet if only metaphorically" (p. 196).

It is obviously not appropriate or desirable to discuss archetypes as an abstract concept with intermediate grade children. Yet it is important that they become conscious of the recurring images, patterns, characters, themes which

already appeal to them. Making them aware of such archetypes will help them develop an intuition, a feeling for the universal, for that which does not change with every story or poem, regardless of the time or place in which it is written. It will confront them with a moral quality of literature, the expression of what is central and timeless in life, the unity of the human mind. As Rosenheim (in Egoff, et al, 1969) states, awareness of archetypes suggests that the recognizable to which we respond is not a matter of time or place, but of the basic

needs we feel, questions we ask, answers we find--of the instinctive, universal challenge of the journey, tension of the conflict...the complex drives of affection, the complex fears of death (p. 26).

Introduction to archetypes also help pupils grasp, if only intuitively, some of the fundamental concepts of literature, and so to come to develop some feeling for literature as a whole, for its structure and pattern. Specifically the objectives of this aspect of the program would be to

1. Acquaint pupils with the recurring elements of their literature.
2. Help them also discover these in some films that they see and television programs they watch.
3. Help them appreciate the unique ways in which different stories and poems make use of these recurring elements.
4. Encourage pupils to use some of these elements in their own writing.
5. Acquaint pupils with archetypes in children's play and games.
6. Help them appreciate that similar patterns, motifs, imagery, and characters appear in stories and poems whatever the time

and place of their writing, thus helping them develop some understanding of the unity of literature.

The following are some of the archetypes which elementary children could become familiar with:

Patterns and Motifs

1. Journey from home to a state of isolation away from home.
2. Journey from home to face some grave danger in the form of a monster, dragon, witch.
3. Journey away from home to face danger and the finding of a new home.
4. Journey away from home, victory over the evils faced, and return to the former home now made safe after the absence of the former evil influence, often in the form of a wicked stepmother.
5. Creation of man, the earth, animals.
6. Battles: love against hate, courage against fear, wisdom against foolishness, life against death, justice against repression, loyalty against perfidy.
7. Escape from time as in the sleep of a hundred years, or escape under the sea.

Imagery

1. Nature reflecting the moods of the people in the story. Often spring, with its pleasant sounds, will reflect the gay mood of the characters.
2. Colours: darkness, suggesting fear and evil; golden, white, and red suggesting life, youth, goodness.
3. Monsters, dragons, wolves, ogres, suggesting evil, chaos.

4. Forest as garden, offering protection as in Robin Hood, and as a dark wood of fear and danger as in "Hansel and Gretel."

Characters

1. Wise man--Ulysses, and Merlin.
2. Those who are in tune with or have the ability to communicate with nature or animals--Dr. Dolittle, Hansel and Gretel.
3. Characters with superhuman power. Heroes who face great odds to bring order out of chaos, who are on a grander scale than ordinary beings--Jason, King Arthur, Beowulf.
4. Characters who have evil associated with them. They bring death, pain, and fear. They are usually witches, giants, sorceresses.
5. Wise woman--fairy godmother, associated with protection.
6. Beautiful woman. She is the incarnation of inspiration, and goodness--Cinderella, Princess in "Beauty and the Beast."

Literary Imagination is Metaphoric

One must be careful not to think of metaphor as ornamental, a means of dressing up language. It is, like archetype, the product of a unifying power. Both tell us of the underlying unity of life. Metaphor, in bringing together hitherto unrelated ideas, objects or events, creates unusual experiences. In this way it may destroy our old conceptions, and may generate new meanings. Aldis, for instance, in comparing trees on a windy day with brooms⁵ has created a new experience. It is difficult, after reading

⁵See page 147 of this chapter.

the poem, to see trees on a windy day in the same habitual way again. The other point that needs to be emphasized here is that metaphor is not confined to stories and poems. We have the habit, when we want to communicate something forcefully, with feeling and emotion, of using metaphor in everyday language. We refer to boats as "she," storms are given ladies' names, cars are given the names of animals, and we often describe the fire as a ravaging monster. This metaphoric quality of language is also present in the speech of the intermediate grade child. Witness these examples collected by the Opies (1959): "copy cat," "sour puss," "dirty rat," "blabber mouth," "pipe down," "stink pot," "block head," and "break it up." As the Opies (1959) also point out, many of the child's riddles are metaphoric in character. The descriptions which riddles give of their solutions are usually phrased in terms of something else. For instance, a candle is seen as a girl in a white petticoat; a ring is described as a bottomless vessel to put flesh and blood in (p. 76).

This suggests that in introducing metaphoric language to children, we should begin with their language, thus making them aware of the similarities of the language of the poem or story they are studying and their own everyday speech. In this way we help to eliminate the discontinuity between their language and the language of the school, in this case, as it is found in the school's reading materials. In beginning with the child's own language, we also arouse his interest and encourage his participation. We can, for instance, discuss the characteristics of metaphoric language and why it is used in everyday speech. Since its forcefulness, its precision, and its emotional quality

also typify the figurative language of poetry, the teacher can help the pupils see that such language used by the poet is but an extension of their own.

The figures of speech that are used most frequently in the stories and poems of intermediate grade children are similes, metaphors, and personification (Hollingsed, 1958). The teaching of these to children should be guided by the following four purposes:

1. To create awareness of the use of metaphor in everyday language as well as in literature.
2. To create awareness and develop understanding of the nature and purpose of metaphoric language.
3. To create awareness of the possibilities of metaphoric language for their own expression.
4. To provide opportunities for children to create imaginative, new figures of speech.

Literary Imagination is Emotional

Hazlitt (in Bate, 1952) describes this aspect of imagination in terms of sympathy, passion, identification with some aspect of reality. Griffiths (1932), in his discussion of the emotional nature of the imagination, says "imaginative activity is the product of desire, and desires are always accompanied by emotion" (p. 45). Literature, then, an imaginative activity, is especially concerned with emotion, with giving us a feeling knowledge of things. It crystallizes attitudes; it communicates how a character feels to be in a certain position, to hold a certain view, to be treated in a certain way. It confronts us with the basic emotions of fear, laughter, horror, pity, hatred, love. Often, as

Wordsworth does with the daffodils, the author projects feelings into objects. He will do this through the language of feeling: imagery, metaphor, personification, simile, rhythm. He sometimes, as Williams does in his poem "Red Wheelbarrow," attributes to objects his regard and attitudes. Since literature, then, is primarily concerned with feeling, the teacher must help the pupil become aware of and participate in this life of feeling offered by literature. Specifically he should

1. Encourage pupils to imagine how a character feels to be treated in a certain way, to be in a given position, to see things in a certain way.
2. Help pupils imagine how they would feel if they were in situations similar to the characters in the story.
3. Help and encourage pupils to express how an author's imagery, figures of speech, rhythm made them feel.
4. Discuss how language is used to create different emotions.
5. Help pupils come to an awareness of the attitudes towards and feelings about life, people, nature expressed by the work.
6. Help pupils become aware of new perspectives, new points of view as expressed in unique ways in literature, thus expanding and refining their sensibilities.
7. Help pupils express their own feelings in language.

Literary Imagination Is Stylistic

Stylistic imagination is concerned with the way language is used to create beauty, and to communicate knowledge feelingly. The stylization of language, as Wheelwright (1954) points out, is the imaginative emphasizing

of certain linguistic features (p. 85). Stylistic imagination is playful; it experiments with language, explores its limits. It rearranges, modifies and heightens everyday language. To be concerned with developing stylistic imagination is to make pupils aware of the concern and the excitement the literary artist has for language. It is also to encourage the pupil to take on some of the characteristics of the artist in creating and experimenting with language.

The particular aspects of language to be discussed here are those that appeal to pupils of the intermediate grades and yet are important in the development of appreciation of children's poetry and fiction. In discussing these with pupils, teachers must be aware of their purpose in the work and their contribution to its total effect. In other words, the aim is not to teach definitions, or to require pupils to memorize terminology. The purposes are to

1. Help pupils see the possibilities of language, and to become aware of its evocative and affective power.
2. Help pupils appreciate the skill of the literary artist in using language.
3. Acquaint pupils with the variety of techniques by literary artists.
4. Encourage pupils to experiment with literary devices themselves, and so develop, what Frye calls, "power of utterance."

The first to be discussed here is rhyme. Rhyme, the repetition of similar sounds, may be used for several reasons. First, it establishes a pattern and thus in satisfying our desire for regularity, for seeing similarities in differences, it creates pleasure. After reading the first stanza of a poem we expect

a similar pattern in the next; the pleasure comes from having this expectation fulfilled. There is also pleasure that comes from recognition of the poet's ingenuity in rhyming words effectively. It is not easy to find three-syllable words that rhyme, so McCord (in Fenwick, 1967, p. 64) is forced to create some:

Meet Ladybug
her little sister Sadiebug
her mother, Mrs. Gradybug,
her aunt, that nice oldmaidybug,
and Baby--she's a fraidybug.

These unusual and forced rhymes allow the poet to create a lighthearted mood, and a playful attitude. Often rhyme may be used to emphasize and give importance to key words. Witness the attention that the rhyming words "prancing" and "dancing" call to themselves in these lines by DeForest (in Painter, 1970, p. 63):

Your prancing, dancing pony--
Oh, please don't tie him here.

Rhyme, then, may be used to create unity and form, to create pleasure, to establish mood, and to emphasize important words.

There are other forms of repetition that have similar effects. Words, phrases, sentences repeated at regular intervals may also be used to create a mood. For instance Sarett (in Larrick, 1968, p. 150) creates a quiet mood by repeating these similar, though slightly different, expressions at the end of each stanza: "Speak softly," "Go lightly," "Walk softly," and "Speak gently."

Often the repetition of a key line may give the poem unity. The repetition

at the end of each stanza, with minor variations, of the line "The pirate Don Durk of Dowdee," in the poem of that name, links each stanza and focuses our attention on the subject of the poem, the pirate. Refrains also emphasize the musical quality of a poem, and suggests that it be given a choral reading, or that it be sung for maximum effect. One thinks of poems by Edward Lear and Vachel Lindsay.

The repetition of initial consonant sounds, or alliteration, like rhyme, communicates a sense of pattern and design; it may also call attention to important words in the poem, create the effect of melody, or express the mood of the poem. For instance, in these lines by Richards (in Larrick, 1968, p. 22) it gives the line an easy flow, calls attention to three nonsense words and thus helps create a sense of humour:

It burnt his mouth so terribly,
He yelped and yammered yerribly.

Two other sounds devices that intermediate pupils should be familiar with are onomatopoeia and rhythm. The first of these helps one create the sound of an experience. It does this not by describing the sound, but by imitating it. The sounds of the words used approximate what the words refer to. In this way it attempts to deal with experience concretely, giving us a direct experience of it. It sometimes communicates movement as well as sound, as it does effectively in "Sound of Water":

The sound of water is:
Rain,
Lap,

Fold,
 Slap,
 Gurgle,
 Splash,
 Churn,
 Crash,
(O'Neill, in Painter, 1970, p. 63).

Rhythm is another device used by the artist to reinforce meaning.⁶

He controls the speed and movement of his lines through his choice and arrangement of vowel and consonant sounds, by effecting appropriate pauses, and through his disposition of accented and unaccented syllables. The pace of the line will be speeded up when two or more short vowels come together, or slowed down when there is a succession of long vowels. Consider how Masfield (in Larrick, 1968, p. 185) creates a slow movement in accordance with the slow, sad waning of life in "And quiet sleep and a sweet dream when the long trick's over." Tennyson (in Hubbard and Babbitt, 1932, p. 153) achieves a similar effect through his use of long vowels and punctuation in "Sweet and Low":

Sweet and Low, sweet and Low,
 Wind of the Western Sea,
 Low, low, breathe and blow,
 Wind of the western sea!

Deforest (in Painter, 1970, p. 63) achieves the effect of slow movement by repeating three accented syllables:

And down the soft, pink blossoms
 Will fall, fall, fall!

⁶See pages 132-133, Chapter VI for a short discussion of rhythm.

Corresponding to onomatopoeia, a sound device, is a visual one, a manipulation of words so that their shape actually resembles the subject.⁷ In other words, the shape of the poem reinforces the meaning, and creates a pleasure that comes from a recognition of the author's cleverness with words. It is often witty and creates humour as in Carroll's "The Mouse's Tale." In Kuskin's poem "I Woke up This Morning" (in Painter, 1970, p. 49) there are varying sizes of type which suggests something of the tone and loudness with which the poem is to be read. The creation of such visual effects is an attempt by the poet to fuse the visual and the artistic, and to test the possibilities of poetic language. A part of this experimentation are the attempts to superimpose art over poems and to juxtapose art and the verbal on the same page. Pupils can be encouraged to create such works on their own. It requires the sort of playful attitude toward language that should be encouraged and that children of this age enjoy.

In order to grasp some notion of the precision and effectiveness of poetic language, intermediate pupils should be made aware of the appropriateness of vocabulary and word order, and given opportunities to suggest alternatives to some of the words and to the particular order used by the poet. In this way we extend their intuition of appropriateness in language and help them appreciate the subtle uses of poetic language. We might, for instance, consider the use of "foam" in these lines by Farjeon (in Larrick, 1968, p. 45):

⁷See pages 66-67, Chapter IV for more details.

Blow the Stars home, Wind, blow the Stars home
Ere Morning drowns them in the golden foam.

The appropriateness of "foam" can be easily seen if we compare it with substitutes:

Ere Morning drowns them in the golden foam
 waves
 sea
 water
 ocean

Not only are the substitutes inappropriate because they do not rhyme with "home," but they are also unsuitable because they are less precise. "Foam," unlike the substitutes, suggests breakers, crested waves, seething waters, raging sea, all appropriate imagery because it links the second line to the first where wind is mentioned. "Foam" is also more suitable because being white, and an aggregate of bubbles, it can reflect better the golden rays of the rising sun.

There is also an appropriateness of word order as well as of word choice. Consider as an example "velvet pretty anther" in this stanza of McCord's (in Fenwick, 1967, p. 63):

The tiger lily is a panther,
Orange to black spot:
Her tongue is the velvet pretty anther,
And she's in a vacant lot.

If he had written "pretty velvet anther," the expression would have been flat, prosaic, usual. But the disruption of the normal order emphasizes "velvet pretty" instead of "anther." It creates a new image and reveals another unusual possibility in the use of the English language. The point is not that such information should be given to pupils, but that they should have their attention called to such aspects of language and be allowed to experiment with them.

One of the most enjoyable kinds of imaginative expression is nonsense verse. The poet, as J. S. Smith (1967) observes, creates nonsense by contradicting normalcy. He may do this through creating a situation or character that departs from the normal, and/or by using language in new and strange ways. Goldsmith (in Wilbur, 1968, p. 139) in his "Elegy on the Death of a Mad Dog" departs from the normal by reversing what is normally expected:

The man recovered of the bite,
The dog it was that died.

Carroll (in Cole, 1955, p. 41) describes a world turned topsy-turvy:

But four young oysters hurried up,
All eager for the treat:
Their coats were brushed, their
faces washed,
Their shoes were clean and neat--
And this was odd, because, you
know
They haven't any feet.

Lear (in Cole, 1955, p. 90) created caricatures:

There was an old man with a beard
Who said "It is just as I feared!--
Two Owls and a Hen
Four larks and a wren
Have all built their nests in my beard!"

Nonsense can also be communicated through play with words. One thinks of the strange names of people and places in Behn's "Tea Party,"⁸ the coined words of children's own rhymes, the unique, suggestive words of "Jabberwocky." These aspects of nonsense verse not only create laughter, but they also stretch

⁸See page 128, chapter VI for the poem.

the imagination, create a playful attitude to language, and help one appreciate ingenious verbal manipulation.

Literary Imagination is Moral

Every work has a moral dimension, not that it presents a moral, or an explicit lesson, but that it communicates a certain attitude towards reality, a certain feeling about people, nature, events, language. It presents through characters a multiplicity of points of view, and asks us to make choices. A literary work also develops our moral imagination in that it confronts us with new views, new perceptions and so enlarges our sympathy and refines our sensibilities. Furthermore, it presents us with the basic qualities of life--humour, tragedy, love, hate, sorrow, pain, happiness. In reading literature we participate in these and are challenged to consider them: their meaning, their effects on people. And in that literature embodies in particular people the problems, longings, fears, and concerns of all of us, it touches all our lives, and reveals what is common in our humanity.

It must be emphasized that to be concerned with moral imagination in teaching literature does not mean that we have to extract lessons from it and ignore the literary work for the abstract statement of truth. It rather suggests exploration of and thinking about attitudes, feelings, points of view, new perspectives, questions about the quality of life.

Since this section is obviously related to the section "Literary Imagination Is Emotional," the activities suggested here will to some extent overlap with those at the end of that section.

1. Discuss points of view, attitudes, and behaviour of different characters.
2. Encourage pupils to express their preferences for, and feelings about these points of view, attitudes, behaviours.
3. Encourage discussion of the effects of the attitudes and behaviour of one character on another.
4. Discuss new points of view, new ways of looking at things. Challenge pupils to respond to them.
5. Discuss what is funny, sad, exciting, monotonous, etc., and challenge pupils to commit themselves.
6. Discuss the problems and the choices presented in the work. Encourage pupils to express the decisions they might have made.
7. Discuss the motives for certain attitudes and behaviour of the characters.
8. Discuss and encourage opinions about the attitude that seems to be expressed by a poem or story through its form, language, characters, action, conclusion, setting.
9. Make pupils aware of the universality of the problems, fears, longings of characters.

Literary Imagination Expresses a Sense of Wonder

The literary artist is concerned with the mystery and wonder of the world. He sees more than most of us; and, being endowed with a keener, more lively sensibility, and having developed greater power in the use of language, he can express fresh visions of reality. He does not just describe what is, but instead presents us with reality from a new angle, ordered, made more intense. In this way he gives a sense of wonder to the most common things. He may do this in realistic writing or in fantasy. In both it is achieved through a novel use

use of language: through metaphor, unusual words and syntax, repetition of sounds, words, phrases, sentences, imagery, symbol, onomatopoeia.⁹ In fantasy, folklore, fairytale, animal stories, tall tales and myth other techniques are important. They reveal the strange and new by creating a world which contrasts sharply with everyday existence. As J. S. Smith (1967)¹⁰ says, they may remind us of the normal world of experience, but the essence of the world they create is "its newness, its being an invention, and its deepest, most lasting power is its capacity for astonishing, amazing, exciting" (p. 173). The following are some of the qualities of the world as created in literature of the fantastic, qualities that amuse, stir our imaginations, create a sense of mystery, and heighten our sense of wonder.

Unusual settings. It may be, as in The Hobbit or in Alice in Wonderland, a hole in the ground; or as in the myth of Daedalus and Icarus, or in one of the stories of Sinbad, it may be in the air; and sometimes, as in Andersen's "Mermaid," it may be under the sea. In these settings there are always unusual objects. A hill may be made of glass, a house of gingerbread, or of ice. Creatures may be of extraordinary proportions, or they may be half human and half animal, or they may breathe fire.

⁹See Literary Imagination Is Metaphoric and Literary Imagination Is Stylistic, pages 164-166, and pages 167-175 of this chapter.

¹⁰I am indebted to Smith for many of the ideas expressed here.

Suspension of natural laws. Events do not have to wait for natural laws. They operate often on a higher plane of existence, outside of the influence of nature. Here people may communicate with animals, or carpets may fly. People are often held under magic spells, and objects, such as King Arthur's sword, and Thor's hammer, contain magic powers.

Sudden transformations. Not only are things, people, and animals endowed with magic power, but they are also often subject to sudden changes. People turn into animals and animals into people. A frog becomes a prince, Odysseus' sailors are turned into swine, princes take the form of swans, a wooden puppet is given life. The physical world is also constantly changing. Cinderella's pumpkin becomes a coach, a touch by King Midas turns all into gold, and a look at Medusa's face turns men into stone.

Variety of characters. Into this fantastic world the authors often introduce real people. Fern is a part of the world of the domestic animals in Charlotte's Web; Mowgli participates in the world of the wild animals of The Jungle Books. Alice and Dorothy are teen-agers wondering fascinated in the world of fantasy. This judicious mixing of the ordinary and the extraordinary, as J. S. Smith (1967) suggests, heightens the wonder of the fantastic and calls attention to the strange and the new (p. 179).

Often, however, the characters of fantastic stories and poems are, though human, extraordinary characters. Like Merlin, they may be endowed with a special gift of wisdom; like Hercules or Paul Bunyan they may have

superhuman strength. They may, like King Arthur, Beowulf, or Roland, have supreme courage and skill, or, like many of the princes and princesses, they may be exceedingly fair and beautiful. They are complex creatures, with the qualities of ordinary man, yet looming larger than life. They are human, yet they embody god-like characteristics, and are unrestricted by the laws of nature that restrict ordinary creatures.

There are also new creatures in this literature. There are devils, demons, witches; there are tiny creatures: dwarfs, elves, fairies, gnomes; there are creatures who have multiple heads, creatures who are half animal and half human; there are headless horsemen, winged horses, and fish in human form. These creatures all help create an atmosphere of mystery, or terror, or one of fun and laughter. They also, though they are often subhuman, reveal their human origin. They share human feelings--love, hatred, jealousy, fear, greed, pride. J. S. Smith (1967) expresses the point in these words:

This level of imagining is like an added dimension of humanity ...some men are ugly and brutal, but trolls are uglier and more brutal and fierce than any angry men; human impishness and drollery are concentrated in imps, elves and gnomes; and the deep human experience of being outcasts is reflected in all the varied tribes of fairy, leprechaun, gnome, witch, mermaid, giant, and ogre (p. 181).

The primary aim in introducing these qualities to pupils would be to help them appreciate the sense of wonder and mystery that they communicate, the new, strange points of view that they create. Our purposes would be to

1. Discuss how effective some of these qualities, such as unusual setting, and transformations, are in the work.

2. Discuss how similar characteristics, with some variations, are present in many works. Discuss their uniqueness in the work studied.
3. Encourage pupils to express what they find appealing about some of these qualities.
4. Encourage pupils to express what they considered to be most astounding, amazing, unusual about the story or poem.
5. Discuss other alternatives to the setting or certain events, or characters. Compare their effectiveness with the original.
6. Discuss and contrast the world presented with some aspects of the real world.
7. Discuss the skillful use of details to make the world of fancy seem real.
8. Discuss how it would be to inhabit such a world.
9. Have pupils express how things look from the point of view of some character in the story, such as Gulliver or the Borrowers.
10. Encourage pupils to express how certain qualities of a story made them feel.
11. Encourage the pupils to express their own desires and wishes in the form of a world of fantasy.

Literary Imagination is Confrontative

To give structure to the discussion of this aspect of imagination it may be valuable to use Pierce's categories, or three modes of perception: Firstness, Secondness, Thirdness. It is difficult to discuss these categories without repeating some of the things that have already been said in this chapter. Yet such a discussion is valuable because these three categories help to define, to

make clear what may be attended to in any literary work. For, as Levi (1962) suggests, if we conclude that these are the peculiar characteristics revealed in perception, then any work of art must derive its meaning and its implications from them. That is, "The creative imagination in its productive activity will always be consciously or unconsciously directed to one or all of these three tasks" (p. 143).

Firstness is concerned with the quality of immediacy. It celebrates appearances and surface qualities. It expresses newness, vividness, freshness, and a sense of joy in the qualities of phenomena, such as the colour, the odour, the sound, the taste of things. It is not concerned with understanding a certain colour or sound, but with experiencing a feeling of it at a particular time in a particular situation. McCord, for instance, in his poem about the pickety fence, imitates and thus recreates the sound which one experiences when drawing a stick across a pickety fence. Silver is ordinarily an abstract quality, but by grounding it in, what Levi (1962) calls, "sensory particularity" (p. 148), de la Mare (in Hollowell, 1966, p. 483) creates the immediacy of a direct experience of silver in his poem of that name:

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers, and sees
Silver fruit upon silver trees;
One by one the casements catch
Her beam beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,

With silver claws, and a silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.

In this poem de la Mare, through an accumulation of silver objects, from the moon to the particular objects and animals that catch its silvery rays, has created a strange, unreal world of silveriness, a world frozen in silver as if some Midas had touched it. It is a world of pure sensation, grasped and communicated in its immediacy.

One often gets the same thing in stories; a description in detail of the externality of things. Consider the description of the barn in Charlotte's Web:

The barn was very large. It was very old. It smelled of hay and it smelled of manure. It smelled of the perspiration of tired horses and the wonderful sweet breath of patient cows.... It smelled of grain and of harness dressing and of axle grease and of rubber boots and of new rope. And whenever the cat was given a fish-head to eat, the barn would smell of fish. But mostly it smelled of hay... (White, 1969, p. 13).

Here we have, what Levi (1962, p. 168) calls, "a loving attention" to objects for their own sakes; it is an attempt to indulge the sense of smell, to celebrate the smell of things. The teacher concerned with "Firstness" in literature will

1. Call attention to linguistic techniques and discuss how they are used to create the quality of appearances. It is usually created through the use of metaphor, simile, adjectives, onomatopoeia, repetition, and rhythm.
2. Encourage pupils to use language that appeals to the senses in their own writing. Provide opportunities in conjunction with the study of literature for such writing.
3. Help pupils interpret through art, photography, and music the quality of the experience presented in the story or poem.

4. Help and encourage pupils to use these media to create their own original expressions of the quality of things.

Levi (1962) says that in Firstness we find the "feeling character of the universe, and in Secondness its "activity." He further explains that Secondness is the "oppositional" element in experience. When we experience juxtaposition, shock, surprise, violence, polarity, we are in the presence of Secondness (p. 14). Unlike Firstness, Secondness does not appeal to the senses, but rather it forces itself upon us for recognition; it asks for our reaction, for our involvement. We find this in stories that pit good against evil, love against hate, loyalty against perfidy. Secondness is also present in parody, for parody implies contrast with that which is parodied. We experience it in nonsense verse, where we are continually confronted with the unexpected. To help pupils appreciate the literature in which Secondness seems to be dominant, one would

1. Help pupils see that action in their stories are made up of such conflicts as those between love and hate, good and evil.
2. Help them see how action unfolds and develops to a climax.
3. Help pupils become aware of unexpected events in the action of a story.
4. Provide opportunities for pupils to participate in the action through drama, thus helping them feel and communicate the tension of the action.
5. Help pupils appreciate the topsy-turvy world of nonsense verse and stories--its play with words to create shock, its unexpected events, its exaggerated action.
6. Help pupils become aware of the humor and mockery of incongruity and parody.

7. Encourage pupils to create the unexpected in their own writing-- surprise ending for stories and poems, incongruity. They may look for phrases in news papers that may be juxtaposed for a humorous effect.

Thirdness takes place when the particular transcends itself, and points to something beyond the immediate. It is primarily concerned with ideas and meaning. Frost's "The Road Not Taken" is on the surface about two roads, one used, the other unused, in a wood. But the physical particulars point beyond themselves to the more abstract idea of making choices. There is some attention given to characteristics of quality, but unlike a poem that is primarily one of Firstness, this poem is more concerned about what things point to. In works of Firstness adjectives are used to describe immediacy, to appeal to the senses. In literature of Thirdness they are used allegorically. For instance, Sleeping Beauty is often described as one whose cheeks are as "pink as the briar roses in the hedge" and whose hair is "as golden as the sunshine." This description, unlike the one of the barn in Charlotte's Web,¹² is not meant primarily to appeal to our senses; it is not meant to describe how she appears but to reveal how she is. It is meant to point to her goodness, to reveal her as representative of purity, vitality, life. To be concerned with Thirdness, then, is to be concerned with meaning and how literature expresses it. Specifically, it is to

1. Help pupils see what archetypes, figures of speech, imagery point towards.
2. Help them understand how action and behaviour reveal inward feelings.

¹¹See page 192 of this chapter.

3. Help pupils understand motives for action.
4. Help them to be aware of the multiplicity of meanings that certain words have.
5. Develop their awareness of implicit meanings.
6. Help them understand how settings of stories are often used to create moods, to symbolize fear, mystery, gaiety, evil.

V. TEACHING AND LEARNING

This section will be concerned with discussing the implications for the literature program in the elementary school of the views and findings expressed in the chapters on curriculum, imagination, literary theory, and child development. It will not develop lesson plans, but will suggest approaches basic to instructional planning. It will often repeat many of the things said throughout the thesis because it synthesizes them; and, although it is more specific, it will iterate some of the ideas made in the previous sections of this chapter because it grows out of them.

To teach literature as a discipline suggests a move away from teaching it for democracy, social development, morality, or any other reason external to it. Nor does it call for memorizing unrelated facts and terminology. Instead it suggests that the study of literature is a search for meaning. It implies that the particulars taught grow out of, represent the basic, focusing ideas of literature, and enjoyment comes from acquaintance with these ideas. It also encourages inquiry, involvement, interpretation, an open attitude, calls for understanding. From this point of view, then, these qualities should characterize

literature teaching.

The discussion of the syntax of literature in Chapter V defines three steps that one might take in teaching any literary work. The first of these is preparatory, and pre-critical. Here one becomes aware of the work, exposes oneself to it. This step may be discussed under three headings. The first of these is openness. This need for openness grows out of the view that literature is an encounter, ordered purposively in language. This suggests that the reader should come to the work with the writer's sense of wonder, alert to its possibilities, open to it, exploring it, and without preconceptions. To approach a work with prejudice is to impose oneself on it, to treat it as if one already knew it; it is to be primarily concerned with labelling, and classifying. The openness of the imaginative encounter calls for the ability to see without clichés, without bias. This encounter, as Schachtel (1959) points out, calls for

the repeated and varied approaches to the object...the free and open play of attention, thought, feeling, perception, etc. In this free play the person experiences the object in its manifold relations to himself, and also tentatively tries out, as it were, a great variety of relations between the object approached and other objects, ideas, experiences, feelings (p. 24).

Literature demands this "open play of attention, thought, feeling, perception" because its knowledge is not closed, formulated knowledge, but rather is open, various, achieved through exploration. This exploratory, probing attitude must characterize the teacher of literature. It is this which invites participation and which creates an open, flexible environment. Stafford (1967) expresses the need for this flexibility and involvement in these words:

Literature brings possibilities forward; its sustaining effect is to offer a continuing process of discovery, not shutting off of new glimpses. The reader must feel adequate; his life in the work before him depends on real involvement; he cannot continue to participate if he is scorned or exploited. And the teaching of literature thrives in this "favorable climate" of regard (p. 23).

This " 'favorable climate' of regard," with its opportunities for participation and for creation, is important for the development of the imagination of the intermediate grade child who, according to Torrance (1962), Barkan (1960), Russell (1956) and others, experiences a decline in imaginative powers during this stage. He is less flexible in his thinking, concerned more with the correct answers than he was during the primary grades. To reduce this discontinuity in imaginative development literature teaching should tend towards surprise, flexibility, participation, and should provide opportunities for creation.

The second point to be emphasized about this first step to a literary work is that in order for it to be meaningful, and to be known by the pupil, it must be related to some aspect of his experience. This suggests that one might begin one's introduction to a work by going outside of it, by linking it to something in the pupils experience outside of the work. In this way pupils can understand better what the work is calling them to respond to, and how it is doing so. For instance, pupils often wonder why the poet does not say what he wants to say simply, so that everyone can understand him. They sometimes want to know why he says one thing and means something else. In other words, they often have preconceived ideas about the language of literature. If we begin outside of the poem with the language of everyday, we may help them see that in fact much of

what we say in everyday conversation is not literal, that many things are communicated in terms of something else. For instance, we describe the rain in terms of animals in the sentence "It's raining cats and dogs." Or we say one thing and mean the opposite, as in "She's a pretty sight!" This quality of language is such an integral part of human experience that many of our words originated in metaphor. The word "sunkist" began as a metaphor, though it is now regarded solely as a brand name and has lost its metaphorical power. The words "Pinto" and "Cougar" are also metaphors. The advertisers, by juxtaposing visually the animal and the automobile, are implicitly transferring some of the qualities of the animals to the car being advertised. If the ideas of the work are of prime importance, we may want to begin with the pupils' ideas on the issue it raises. The work then becomes, as it were, another person making a claim, calling for a response. In both these cases we are encouraging involvement, and helping establish the relevance of the work.

The third part of step one is the actual presentation of the work to the pupil. The ways we do this will depend on the nature of the work. We will use the way that best serves it. For instance, a poem whose oral properties are predominant will be presented in a way that will emphasize them. It may be read aloud by someone, the teacher or the author, who appreciates these properties. It may be sung, read in accompaniment to music, or appropriate sound effects, arranged for choral reading, or dramatized. If the visual is emphasized, we may want to project the work on a wall so that its visual properties can be fully appreciated. In these different approaches we are recognizing

the dual nature of poetry: on the one hand its affinities with painting, and on the other its reaching toward music and drama. Whatever way we present a work, we must do justice to it, must recognize its peculiarities, its essential characteristics, so that the pupil may feel its true impact, that he may respond to it directly.

The second step to be considered in teaching a literary work is one that takes us away from the immediate perception of the work to an examination of its parts. Here we are concerned with the way a work of art is made, with its language and form. This is not to say that the second step is not related to the first; it is. It is related to it because it tries to articulate and to enrich the creative experience of the first step. Its purpose is two-fold: one is to lead the pupil to an appreciation of the beauty of the work; the other is to open up the work, to reveal its richness, to account for its power, to discover its meaning. It is to help one understand the way the medium is used, and to develop a sense of form. This is important. An understanding of the medium contributes to a richer experience of the work. And, as Frye (1962) points out, all of literature, "depends upon a sense of form, a feeling for the art of selection, which creates a design or pattern from the infinite variety of human experience" (p. 46). The assumption here, then, is that possession of a literary work requires attention, demands work. It means grasping something of the "how" of literature. It must be emphasized, however, that all activities should be purposeful, and that attention to the particulars should not exclude attention to the whole, to the total context in which the particulars exist.

Our knowledge of the intermediate grade child suggests that he is ready to be taught much about form and the imaginative use of language. Vernon (1948), Lark-Horowitz (1943), and Watts (1950) all similarly conclude from their studies that the child in the middle grades understands pattern in literature, and can appreciate beauty and form in poetry. Watts further concludes that the examination of a work of art does not necessarily destroy but rather can develop appreciation for the work. Further, what we know about pupils' linguistic interests and language ability also indicates that they do enjoy the new and varied ways in which the literary artist uses language, and the special effects he creates. The child himself at this age is beginning to exploit the possibilities of language. He can, for example, differentiate his language according to the demands of a particular task. He understands much about the complexity of language, and about its flexibility. It is also true that at this stage the child is much less ego-centric than he was earlier. As Hourd (1949) points out, "the stage of pure identification is over." His imagination is sympathetic but more objective. He can achieve what Bullough (in Levich, 1963) calls "psychical distance." That is, he can put the phenomenon he encounters outside the context of his own personal needs. This is an aesthetic principle, and allows one to contemplate the object (pp. 235-236). This means that the child can enjoy aesthetic experience. And it further suggests that he can be helped to examine a work, to analyze motives of characters, to discover order, to understand the skilfull uses of language, all of which requires a move away from the completely emotional response, from pure identification towards objectivity.

What are some of the principles that one should remember in teaching elementary pupils about the way a literary work is written? The first point to be made is that one should not try to teach too much about literature in the examination of any one work. What is "foregrounded" in the work, its predominant characteristics, should guide its teaching. Those techniques that are "foregrounded" call attention to themselves, give direction to the work, bring to our attention its primary concern. The dominant quality of "Brooms"¹² is its metaphor, through which it makes an unusual comparison, confronts us with an unusual way of seeing, thus expanding our awareness. There are other literary techniques in the poem. For instance, alliteration and onomatopoeia are evident in "swish," "swosh," "sweep." But in comparison to the emphasis given the metaphor they remain in the background. They serve the metaphor, expanding it, giving it vividness, and vitality. Often, as in descriptive poems like "Brooms," or in narrative poems, or in fiction, techniques are "foregrounded" to serve subject matter, to present a new perspective, to create a mood, to characterize persons or situations. At other times, in nonsense poems, for example, they may be emphasized primarily for their own sakes. The predominant characteristic of "Jabberwocky" is its unique, strange vocabulary. It deviates from the norm, from standard English, not for any reason external to it, but for its own sake, for its unusual sounds, for the humour inherent in the deviation. On the other hand, the substandard dialect in Waugh's Vile Bodies is also a deviation from the norm, but its primary purpose

¹²See page 147 of this chapter.

is to characterize the Bright Young People, to catch their speech rhythms, to achieve authenticity. In any case "foregrounding" brings to our attention linguistic phenomena that may be absent in everyday conversation, or that may be used so habitually as to be unnoticed. To pay attention to "foregrounding" in one's teaching means that one does not force the work to serve one's own needs and purposes; it means rather that one is concerned with the essence of the work, with its peculiarities, with that which it naturally is.

It also needs to be emphasized that, especially at this level, examining any literary work does not mean telling, identifying, labeling, or categorizing. These have little to do with developing discrimination, stimulating the imagination, or with articulating and expanding one's experience of the work. These activities and one's "knowledge of" the work are on parallel planes. If an examination of a work is to be meaningful, it must touch the plane on which one has "knowledge of" or experiences the work. To ensure this one's approach might include one or a combination of the following. First, the work being studied should always be the focal point, the point of reference. That is, one should help the child confront the work by referring to it, by using its language, instead of conceptualizing about it, talking about it in abstractions. Literary works are concrete, and are, as Leavis (in Bently, 1964) says, meant to be realized, to be "felt into." The concern of the literary critic is to enter into possession of literature in its concrete fullness (pp. 31-32). The same principle holds for any reader of literature. The teacher's approach, then, should be one of calling attention to rather than telling about. That is, there are characteristics--

unusual words, uncommon syntax, effective imagery, sudden transformations of characters and events--that pupils are at first unaware of, not realizing their effects. It is not that they need to be told about them, or that these qualities need to be defined. Rather it is that they need to be made aware of them in context, aware of the way they work. We may, for example, call attention to the rhythm of Stevenson's "Windy Night," helping pupils see its contribution to the mystery of the poem. Similarly we would want pupils to realize the effective use of onomatopoeia in McCord's "The Pickety Fence," or to see the relationship between choice of words and the mood created in de la Mare's "The Listeners."

There should grow out of this emphasis on realizing a work, feeling one's way into it, opportunities for active participation in it, for creation. That is, pupils should be encouraged to experiment with the patterns, the form and linguistic techniques that characterize the work being studied. For instance, in working with a poem one's comments and questions might take this form: "Can you think of another word for...? Let's read the line using the word that John has suggested. How does it sound? Does the new word change the meaning of the line? Which one do you think is more suitable? Why." In this way pupils participate in the poem; they learn something about discrimination, something of the subtleties of poetic language, and the order and preciseness of poetry.

Pupils may also create stories in the manner of those being studied, say tall tales or folktales. These stories would embody the characteristics of their models, such as exaggeration, unusual incidents, humour. Chukovsky (1963) found that his eight-year-old son, after having epic poetry read to him,

wrote poetry that in its rhythm, syntax and locution was epic in character (p. 75). Such activities would challenge the pupils' imaginations and help extend their understanding of the nature of the genre being studied. Similarly pupils should be encouraged to experiment with language in the manner of those who write imagists poems, Concrete and Found Poetry. This would give purpose to their writing, would encourage a playful attitude towards language, and would help develop an intuitive feeling for the many possible uses of language. Finally, these acts of creation engage the child and provide opportunities for the exercise of his imaginative capacity.

It also needs to be stressed here that a pupil's reaction to a work need not be only a verbal one. He may be encouraged to use other media as a means of interpretation. He may, for instance, do murals or collages of different poems, collect pictures or take photographs that seem to him to represent visually the quality of a descriptive poem. He may set a poem to music, choose appropriate music to accompany the reading of a story, illustrate the setting for a story, or film a poem. This bringing together of different media would help pupils develop an intuitive feeling for the unity of the artistic process, the similarities of artistic creation and purpose. It would also give them a chance to be active artistically, to be engaged in the artistic process.

The third step requires a response to literature as a total verbal universe. It requires one to see what a given work has in common with other works so that it can be understood as a part of a larger whole. Here the child is encouraged to discover patterns, connections, similarities. Our knowledge

of child development suggests that this archetypal approach to literature is appropriate for children of the intermediate grades. Children at this age are anxious to discover order, and they are, having reached the stage of concrete operations, able to see in a new situation the transformation of an earlier one, and are, therefore, able to make generalizations. They are, as Vernon (1948) shows, able to understand and reproduce the basic patterns of literary works like the fairytale. It must be emphasized, however, that the intermediate grade child is not able to generalize about, or deal with abstractions. He would not, for instance, be able to discuss in abstract terms the concept of archetype, or be able to understand fully the notion of literature as a verbal universe. However, having a certain background in poetry, myth, fairytales, folklore, he will be able to discover similarities in different works, to see, with some variations, the recurring archetypal characters, motifs, patterns, and imagery in the works which he studies. This archetypal approach to literature will satisfy the child's desire for form and strengthen his sense of order. It will help him develop gradually, intuitively, something of the wholeness of literature, as well as sense of the oneness of man, because, as Gerber (1967) points out, it emphasizes what is central and lasting in human experience (p. 358).

There are, however, some points of caution that need to be emphasized here. The first is that this approach involves more than telling pupils about recurring patterns. It should be empirical. Pupils, once they have been introduced to some of the recurring patterns of literature, should be encouraged to make their own connections. As Frye (1963c) says,

There can be no sense of excitement or discovery...without dramatizing for the student a mental attitude that is inductive and empirical, putting the learner into the same psychological position as the most original of thinkers (p. 15).

Yet this inductive approach does not ensure that the activities will be completely meaningful ones. They could still degenerate into a purposeless hunt for similarities, isolated academic activities in identification and classification.

To guard against this the teacher should have in mind a deductive scheme to which his inductive presentation is related (Frye, 1963c, p. 15). That is, he must understand the theoretical framework out of which the particulars grow, which will give purpose and direction to his teaching of the particulars. He should know, for instance, that the recurring archetypes of literature are its structural principles; they help us see it as a whole, and knowing them often helps us appreciate more fully the significance of the work being studied. He might, therefore, call attention to, help pupils see the significance of certain patterns or symbols in a story or poem. For example, during the study of Robin Hood he might discuss the use of forests in other stories. Pupils might mention stories like "Hansel and Gretel," The Jungle Books, "Tom Thumb," in which the forest suggests fear, mystery, danger, or evil. He might then compare the forest in Robin Hood with them, helping pupils see not only the similarities but the differences, the primary one being that, instead of a place of fear for those who are banished from society, it is a place of refuge and freedom.

The teacher should also encourage pupils to make connections between stories they study and those they know from other media, such as film and television.

For instance, the similarities between Robin Hood, Batman, and the Lone Ranger are obvious. In this way we link myths and folklore to modern stories, thus recognizing literature as a continuum. He might also, where possible, make pupils aware of the recurring elements in their own writing, and in their play.

Finally, it needs to be stressed that it is unnecessary to look for every point of contact between works every time one is studied. We may discuss the basic motif or pattern of a work without looking for any connection with another work. Or we may call attention to recurring elements often enough for pupils to become aware that there are basic conventions and patterns, and often enough for them to be able to make their own connections. In which case it would become another means of aesthetic appreciation, and would provide opportunities for pupils to behave as a literary critic does, to participate, to share in the excitement of discovering order.

Conclusion

This section, drawing on what we know about the disciplines approach to curriculum, literary theory, imagination, and the development of the intermediate grade child, has described some principles of, and approaches to the teaching of literature in the elementary school. It has done this under three divisions, each representing a different approach to a literary work. The first of these is one of preparation or presentation; the second is one of analysis; and the third is concerned primarily with developing an appreciation for literature as a whole. These three steps have been kept discrete to give order to the discussion and to ensure that important details would not be excluded from the

discussion. This does not say, however, that all three steps have to be present in every lesson, or that they do not overlap. For instance, there may be times when the teacher will want to emphasize presentation, getting the work before the pupils. He may be concerned with presenting a literary performance, in which teacher and pupils participate, one in which they would read, sing, dramatize, or present visually either their own or another's works. This does not mean that interpretation is not involved, because the performance itself requires a certain interpretation.

Much of what has been suggested in the description of these steps is open to misuse. So much depends on the teacher's knowledge of and attitude toward literature and language. If one accepts some of the ideas discussed here without a sense of excitement with the subject, without knowledge of its focusing ideas, one is likely to reduce activities to piecemeal exercises in identification and definition. It must, then, be emphasized again that at this age level precise definitions, and the ability to classify are not of prime importance in themselves. The emphasis should be on a feeling for the language of literature: its beauty, its novelty, its uniqueness. Pupils should be helped to see the new perspectives crystallized in this language, to feel some of the romance of the subject, to engage in the literary process through creation. Though some of the ideas discussed in this section may be taken out of context and reduced to grim assignments, isolated academic exercises, one cannot, even in the face of this, suggest that we do nothing, that we return to the casual "let them read for pleasure" philosophy. Such a reversal will not guarantee pleasure, certainly not the more refined, subtle

pleasures which literature has to offer, these which grow out of understanding and knowledge. Neither will it do much to expand perception, to make pupils aware of the uniqueness of literary language, or to help them acquire, what Frye (1963c) calls, its "power of utterance" (p. 47). It will do little to make pupils aware of the challenges of literature, or to appreciate fully its order.

VI. SUMMARY

This chapter has synthesized the views and findings presented in the chapters on curriculum, imagination, theories of literature, and child development. It has been divided into four sections: "Domain," "Focusing Ideas," "Constructs of Literary Imagination," and "Teaching and Learning." The section on the domain of literature for the elementary school makes use of two areas of knowledge: literary theory and child development. It answers the question, "What forms of literature are appropriate for the literature program in the elementary school?" For instance, it suggests fiction that embodies the basic themes, patterns, and motifs of literature. Such stories were suggested, not only because they represent the basic structural principles of literature, but also because they appeal to the mythic nature of the child's imagination, to his sense of wonder, and because they satisfy his craving for what is strange and new. It also recommends poetry that embodies these characteristics which are both fundamental to poetry and which appeal to the literary and linguistic interests of the intermediate grade child: figures of speech, rhythm, rhyme, play with words, unusual syntax, alliteration, onomatopoeia. It suggests poems that represent

the various forms of poetry: for instance, poems that deal with fantasy, legends, heroic adventures; those that describe, such as haiku and imagist poems; those primarily concerned with nonsense; those that emphasize the visual, such as concrete poetry; those emphasizing the oral such as ballads and songs.

The section "Focusing Ideas," drawing primarily on the discussion of conceptual structure in Chapter V, specifies some basic ideas of literature. These ideas are an expression of the view that literature is not a mirror of reality, yet it partakes of it and transforms it, that it gives us pleasure while saying something important about the way we live our lives. In other words, the theory of literature out of which these ideas evolve rejects the notion that literature is merely morals or philosophy dressed in fine language, or that it is an independent world, unrelated to life. These focusing ideas crystallize the essence of the literary experience. They give meaning to and are the raison d'être for the particulars that are taught. This suggests that our teaching of these particulars should lead back to them, should embody some aspect of these basic focusing ideas.

Section IV deals with the constructs of literary imagination. Out of these are developed objectives for instruction and, where appropriate, particular components to be taught. The teaching of these components, and the realization of the objectives contribute directly to the particular constructs of the imagination from which they evolve, which further suggests, since each construct is related to, and contributes to the focusing ideas, that their ultimate purpose is to help pupils experience the essence of literature as embodied in the focusing ideas.

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The final section describes some approaches to the teaching of literature. It does this through a discussion of three steps to a literary work. The first of these is one of presentation; the second is one of analysis; and the third is concerned with developing some concept of literature as a whole. It is not the purpose of this section to prescribe particular techniques, or to develop lesson plans. Its prime concern is to open up possibilities for instructional planning, to communicate what the thesis assumes to be the desirable attitude towards, and the appropriate atmosphere for literature instruction.

The point to be emphasized here is that although the teacher should have in his mind a deductive scheme, a theoretical framework that will give purpose and direction to his teaching, he should not impose this on the pupil. Instead, the pupil should be required to respond imaginatively to the work, to inquire about it, to participate in its creation. The teacher's theoretical framework will help him open up new avenues of inquiry for the pupil, and will allow him to reveal to the pupil the significance of his own discoveries.

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